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Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME SIX, NUMBER THREE, SEPT. 1979

*The marvelous typographic portrait of Pablo Picasso was sent to us by Paul Siemsen in response to our "Put your best face forward" request. We thought so much of the design that we decided to use it as our cover for this issue. The idea was conceived, designed, researched, and written by Siemsen as a promotion poster for The Graphic Corporation, a studio-print house in Des Moines, Iowa. It uses four different size/weight combinations of ITC Korinna. It is now available in poster form, silk-screened on rag paper, and is signed by the designer. If you're interested, write to Paul Siemsen, The Word/Form Corporation, 130 Main Street, Box 508, Ames, Iowa 50010. Thanks, Paul, for certainly putting **your** best face forward.*

When the name Picasso falls upon the eye, a portrait of a legend comes to mind. It's the legend in the world of art which surrounds a man who possessed and expressed many of the highest ideals of mankind. The popular legend is of the outward attributes: seclusion and gregariousness; wealth and love; abundance of works and extraordinary versatility in all facets of his field. It has been estimated that Picasso created over fifty thousand works of art. Pablo Ruiz Picasso was born into a family of art, so he naturally had a very early beginning in his creations. His life was long, ninety-one years, but when we do the arithmetic we still find that he averaged throughout his creative years almost two pieces of art per day. Considering the physical size and the conceptual scope of many of his works, these numbers bespeak a remarkable feat. How is it that a man could be so one-pointed and inventive that he would become, as one author describes him, "the most prolific artist of all times?" Picasso's own words may reveal the answer: "Painting is stronger than I am; also, "painting makes me do what it wants." Another of the components of the popular legend is that of his departure from tradition. Picasso is known by many as having been instrumental in founding and energizing two new movements in art, cubism and surrealism; and to have inspired other movements including abstract art and pop art. His departure into cubism, which has become perhaps his best known realm, was met at the time with ridicule and contempt. The general attitude of those who saw this new trend was, at best, closer to endurement than to endearment. A very few had any awareness that in Picasso painting was giving birth to truly significant modes of seeing and expression. These few, and Picasso himself, might have argued that his seemingly radical forms were logical outcomes or extensions of the traditions of painting thus far, or at least, of the spirit of painting. That same unbounded energy of art that had explored so many obvious and subtle ways of seeing was, in this twentieth-century Spaniard, continuing its exploration. The world has indeed marveled that so much of that energy was concentrated through the eye-hand of this one man. Those who have known Picasso and have written of him begin to reveal the inner, mystical legend when they independently ascribe this superconductivity to his unceasing wonderment-a wonderment born of innocence and openness that had no need to look through the tinted glasses of dogma. Indeed, as his own cubist movement became intellectually structured and dogmatic, he left its mainstream. In doing this, he kept himself in the main evolutionary stream of art itself, which adheres to principles of a more general and interaccommodative nature. Picasso was thus free to draw upon the principles he had discovered in several specific modes of painting to achieve an even more comprehensive vision. One needs to be careful not to think that he mixed some of this style and some of that to achieve something new. His art grew from within and manifested itself in the appearance of mixture. He elaborated, "Art is not the application of a canon of beauty, but what the instinct and the brain can conceive independently of that canon. When you love a woman you don't take instruments to measure her body, you love her with your desires." His ability to create independently of the numerous canons of beauty was witnessed by Gertrude Stein, one of his earliest patrons, who said, "He alone among painters did not set himself the problem of expressing truths which all the world can see, but the truth which only he can see." This internal truth must have been operative when Picasso painted his well-known portrait of Gertrude Stein, for without something of an inner vision his reflections on the portrait would seem absolutely baffling. As the story goes, he made Miss Stein sit eighty times for the portrait, and then he wiped out her face and substituted a face with mask-like qualities. There were criticisms which he dismissed with "Everybody thinks that the portrait is not like her, but never mind, in the end she will look like the portrait." Such a statement might seem impertinent, but it is hard to question his integrity, for his commitment to his work was absolute. Every work was born of desire and in deep concentration. Every work was also born living its own life. A painting or sculpture or lithograph or whatever, would begin in impulse, in vague idea, in spirit. Then as art "made him do what it wanted" it would evolve through the brush of its creator. Each stroke and each picture was an end, a breathing universe itself. Picasso seldom signed his works and never named them. He also customarily refused to explain them. It is perceived that such acts might have put too definitive boundaries on the pieces, limiting the potential that continues to exist within them. A father gives his child his own autonomy, never acknowledging the moment he becomes adult and never saying to him this is the kind of person you are or that is the kind of influence you have, because the child may become much more or may be seen to be much more. For similar reasons, one hesitates to write of the legend of Pablo Picasso, i.e. for fear of severely limiting its fullness. Yet, even as the legend itself is found within the depths of the viewer's consciousness, so are these words found looking out of a piece of paper.

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U&lc.

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Editorial
In line with previous promises to keep our readers informed about various copyright protection introduced into law for typeface designs, the editors present a detailed update, which includes the reason why typefaces are not yet included in the new law. Page 2.

Put Your Best Face Forward
The first responses to our request for designs using ITC typefaces have come in. Maybe this display will inspire our readers to keep them coming. Page 3.

An Assortment from Lou Myers
Lou Myers has departed from a single topic to give us a variety of his insights. Page 6.

Ms. Joan Hall
We are ever more amazed at the versatility and virtuosity of our Ms. ladies. Joan Hall—working largely with collages and assemblages—creates the illusion of infinite depth within a limited space. Page 8.

Musical Characters
The success of Bramhall's Collection of Literary Characters in a previous issue has prompted us to do a sequel. Page 10.

Something for Everybody
Our ever-popular feature with its tantalizing trivia that are at once paltry, picayune and pettifogging. Page 14.

Across and Down
Time for our puzzle nuts to get cracking on number 9 of our Very Graphic Crossword Puzzles. Page 16.

Animal/Vegetable People
It is common knowledge that pet owners come to resemble their pets, and vice versa. But how about vegetable growers? See page 18.

A Comic Alphabet by Gunter Hugo Magnus
So often are we caught up in the ingenuity of our American artists that we lose sight of the extraordinary work being done across the Atlantic. Page 24.

Something from Everybody
"Everybody" being all those good people who think enough of U&lc to spend their valuable time doodling fancy love notes on our behalf. Page 26.

Spanfeller's Divine Comedy
Dante's masterpiece is updated by Jim Spanfeller, Sr. and Jr., from the viewpoint of a harassed artist. Page 28.

What's New from ITC?
ITC Benguiat Gothic, in Book, Medium, Bold, Heavy and corresponding italics, is the new typeface from ITC that only licensed ITC subscribers are authorized to reproduce, manufacture and offer for sale. Page 32.

A Bunch of Characters
Take a fistful of our leading graphic artists. Add some limerick wordplay by Herb Lubalin. Caricaturize it all with sculpture by Rhoda Sparber, photographed by Carl Fischer. And you have our color feature. Page 36.

Julio Vega: Southpaw Calligrapher
As any working professional can tell you, art is not a one-sided affair. It is both right-sided and left-sided, as Julio Vega so deftly points out here. Page 45.

Copyright protection for typeface designs—an update.

When the new copyright law became effective in January 1978, it did not, as such, include protection for designs of new typefaces. It did say, "... the design of a useful article, as defined ***in this section,*** *shall be considered a pictorial, graphic, or sculptural work only if, and only to the extent that, such design incorporates pictorial, graphic, or sculptural features that can be identified separately from, and are capable of existing independently of, the utilitarian aspects of the article."*

A subsequent court decision held that typeface designs were disqualified by this wording only because of the failure of Congress to include specific provisions covering them in the new law. The decision held that but for this fact the court would have considered them to be copyrightable. The same decision held that typeface designs which contained new and existing elements in a new arrangement were works of art ordinarily entitling them to copyright protection. A useful article was defined as "having an intrinsic utilitarian function that is not merely to portray the appearance of the article or to convey information."

Why were typefaces not included in the new law?

As previously reported in U&lc, the bill, before it became law, had two major parts. The first part became the new law. The second part dealt with protection for the design of useful articles. The House Judiciary Subcommittee considering the bill only got around to considering the second part in June 1976. There were a lot of details and controversial points to consider and the Subcommittee felt that taking them up so late in the session would jeopardize reaching agreement in time to pass a bill. (A bill, to reach the President's desk for signing into law, must be passed by both houses in the same session of Congress. The Senate had already passed the copyright bill.) Therefore, part two was separated for later consideration and part one was voted on and passed.

Incorrect assumptions.

It has been incorrectly assumed by some that the wording of the new law was intended to rule out copyright protection for useful articles, including typefaces. That was never the case. The reason for putting such articles into a separate section or law was that it was felt they require a different kind and duration of coverage. Because they were to be covered in a different section or law, they were not included in the law passed in 1976 and effective January 1, 197

Now what?

When the subject of protection for the designs of useful articles was set aside, in June 1976, the Subcommittee agreed to take it up again at the earliest opportunity. Apparently that time is approaching. Representative Tom Railsback has introduced a bill, H.R. 2706, that would restart consideration of expanding copyrights to cover the designs of useful articles. At this time it is not known when that bill will be considered, how it will finally read or what its chances for passage will be. U&lc will keep in touch with its progress and will report all meaningful developments to its readers.

Put Your Best Face Forward

The initial response to our request for graphic designs created by our readers, using only ITC typefaces, has brought us examples of work from all parts of the world. The few pieces illustrated here are of the highest caliber, and we wholeheartedly congratulate their creators and thank them for helping us to get the ball rolling (as they say in the ad game). We sincerely hope that all of the rest of you, who receive U&lc, will be inspired to jump on the bandwagon (as they also say in the ad game) and send us your work for inclusion in a future issue. Please! Only send work set with ITC faces.

I started in Paris, actually, back in '39. I had a marvelous gallery. There was one room after another with beautiful velvet wall coverings, facing the garden of the Ritz Hotel. I started out with a friend of mine, Eduard Drouin, who designed Art Deco furniture; we didn't know it was Art Deco at the time. Then war broke out and there was the German blitzkrieg, so I had to go somewhere else, and the place I got to was America. For a while I was considered an enemy alien, being an Italian citizen, after all. So I chose to become an American citizen, and therefore I got inducted into the Army. Which I did very gladly; one felt that one had to do something about Hitler. After the war I went back to Paris and I found Drouin operating there. For a while I worked for him in New York. I liked it much better here. I found it much more interesting. Nothing was going on in Europe after the war, but here very interesting things were beginning in the Abstract Expressionist school. But it took quite a while before I got up the means and the courage to open a gallery, and a very modest one on the fourth floor at 4 East Seventy-seventh Street, Were I also lived. That was in '57-'58; it's the twentieth anniversary of the gallery, but almost the fortieth of my activities in the art world. I was born in Trieste and went to school there. I had a substantial course in art history, which stopped at 1850; Impressionists were not included. That was all of my art education. I was interested in literature then. In Trieste there was no art conservatory, no museum. There weren't many books on contemporary art to be found; anywhere in Italy, for that matter. But I read what I could. One book that was very influential for me was Clive Bell's; he was one of the Bloomsbury group; Since Cezanne. That was the first serious art book I read and it got me on the track of art. I started out with Jasper Johns and Bob Rauschenberg. And then the Pop artists: Lichtenstein, Warhol, Oldenburg, Rosenquist. Pre-Pop, Pop and also Minimal Art are areas I would say that I dominate. A few years before I opened my gallery, in '57, I had gotten sick and tired of what was going on in the Abstract Expressionist field. There were great masters there, De Kooning, Kline, Rothko, Newman, but all the ones that followed them were just terrible. I was looking for something new to handle. And the something new that happened was Rauschenberg and Johns. And Cy Twombly, don't forget him. And Warhol is still happening and Jasper Johns is still happening and Robert Rauschenberg is still happening. Oh God, there is so much. Until around '68, everything seemed to be pretty clear and developing along certain understandable lines. Then a new group of people came up; for lack of a better definition, they are called Conceptual; and everything went haywire. Artists have gone in a thousand and one new directions. The whole thing is very interesting but one doesn't see anybody emerging who is really major. Some very good people have come up among the younger artists, like Bruce Nauman, Joseph Kossuth; also people that I have not had any contact with but who are also very good, like Sol LeWitt, Carl Andre, Bryce Marden. Probably the most important artist since the great Minimalists like Morris or Flavin or Judd is not a painter, but a sculptor, Richard Serra. He is probably the greatest artist that has come up as a figure, as a personality. I heartily believe that if something is great that my opinion is not sufficient. It takes a while for me to convince other people; some critics, some museum curators. I have two galleries now, Seventy-seventh Street, and a very large one in Soho. It's always a difficult, uphill business because I spend a fantastic amount of cash to run them on a very lavish and generous scale. For instance, for each show; and the shows change every four Saturdays; I repaint the gallery completely. Everything is always pristine. And I have quite a number of people working for me. There are archives that must be kept. Every work of every artist that I've shown is photographed, and all the articles that appear on an artist are stashed away, so that when museums or students need to know something about an artist they find all this material, and they are welcome. It's like a museum enterprise. When I do a Show, I never think whether something will sell or not. As a matter of fact, I frankly never expect anything to sell. But, somehow or other, they do sell. New York has very few great collectors now. So you have to rely on a tremendous spread across the country: museums, art dealers, in California and St. Louis and Minneapolis, Wherever they are; in Europe, too. It's widespread, but that makes it possible to survive. And it's always a hand-to-mouth operation. In the beginning it was a question of a few thousand dollars. Now it's a question of a few hundred thousand dollars. But the trouble is still there. I still don't know from one month to the other how I will get all that money to pay the artists, to pay my personnel, to pay for advertising and all those things that you have to spend money on if you run a gallery. I rarely sell paintings that I have in my home, but there are many, many paintings that I do sell because they are there for that purpose. In one sense I'm pleased, and then I'm very sad, too. It depends on to whom they go. If it is somebody that I don't particularly care for, then it's particularly annoying. If it goes to a good friend or to a museum where I can see it again, really keep in touch with it, it's less painful; it remains in the family. My apartment is in a Fifth Avenue high-rise building. It's relatively small, but has a very beautiful view of the Park that makes it seem larger. The furniture is half antique and half modern. There is a table by Roy Lichtenstein. I have some Tiffany things around, Art Deco things, a long beautiful Shaker table in cherry wood, some chairs that go back to Charles X of France; it's a mixture of things that I bought here and there. There is absolutely no lighting. The paintings are all in the dark. I'm very old, I'm ancient. I am incredibly enthusiastic about life. I'm very active. I love what I do, not only what I do in the gallery but what I do in my private life. It's very exciting and it keeps me alive and in good shape. Also, I exercise every morning a little bit, and I'm careful about eating. I don't eat too much. No special diet, but I'm careful. I weigh myself every day and if I go beyond a certain weight, then I cut down. I drink. I do everything, but not too much of it. Clothes are difficult to find because unfortunately they don't have them in my size, but I do buy Turbull and Asser at Bonwit Teller's. I worried about being small, especially when I was younger. Therefore I indulged in sports. I wanted to be, if small, strong. It's obviously played an important role in my life. I have more fun as I get older. I get much more out of life, out of people, than I used to. And also I feel more sure of myself. I feel less and less inhibited as I go along. It's not only age but experience. I had quite a few problems when I was young. I was very shy. I was shy when I began the gallery. But when you see so many people you get to know so many people; from all walks of life; so I began to be more self-assured. I have been married just twice. But I've had many other relationships. My first marriage was to Illeana Sonnabend, the famous art dealer, who has remained my great friend after a cooling-off period when we divorced. More recently I was married to Twoiny and we have a boy who is thirteen years old. My daughter from the previous marriage has three children, and she will be forty-two this year. Just imagine, my age, more or less—that's the age I feel! I don't see my grandchildren at all. They live in Washington, D.C., and I have no real contact with them. I am much too busy. But I'm very involved with my son, who is around and is young and is very charming. I love him. He is child and grandchild to me. I fall in love with women who are pretty tough and difficult. But my greatest pleasure comes from women who are really feminine. For some idiotic reason, everyone seems to fall in love with these rejecting women. Fortunately, there are other ones who are not like that. As far as women artists go, there is Georgia O'Keefe, there's Louise Nevelson, who's a big personality, and there are all kinds of good young women coming up. But women have a different type of life cycle. Very few decide to lead a life similar to that which men lead. They have to tend to various other things. They usually want to have children; they, generally speaking, are dependent. In spite of the women's-lib movement, I know quite a few very independent women who are still women. They remain what they are, and thank God for that. A typical day for me starts at seven o'clock because the dog comes and wakes me up. I walk the dog for half an hour in the park. Then I spend one hour on breakfast and reading the papers. I pick up my mustard-colored station wagon and drive down to SoHo. I drive myself. I pick up my secretary, Susan, on the way, and we

Strange as it may seem, this portrait was not done by the designer of the Picasso portrait on the cover but was created by Joseph Amft, a typesetter with Scott, Foresman & Company in Glenview, Illinois. Mr. Amft says this portrait of Leo Castelli, based on a text from **Men** *by Francesco Scavullo, derived its inspiration from the Paul Siemsen Picasso head, which he considers an extraordinary piece of typography. This work was set in four weights of ITC Korinna.*

THIS ARTICLE WAS SET IN ITC BOOKMAN

Put Your Best Face Forward

This display was prepared by Filmcomposition, London, England, as a type specimen presentation for ITC Benguiat. It was designed by Brian Brennan and John Tomlinson and the typographics was by Ed Cleary. When it comes to type—or food—Filmcomposition certainly knows how to serve up a fantastic spread.

"THERE IS NO LOVE SINCERER THAN THE LOVE OF FOOD."
GEORGE BERNARD SHAW

"EAT WHEN YOU'RE HUNGRY & DRINK WHEN YOU'RE DRY."
ROBERT BRIDGES

"SIR, RESPECT YOUR DINNER, IDOLIZE IT, ENJOY IT PROPERLY. YOU WILL BE BY MANY HOURS IN THE WEEK, MANY WEEKS IN THE YEAR, & MANY YEARS IN YOUR LIFE, THE HAPPIER IF YOU DO."
WILLIAM MAKEPEACE THACKERAY

"I'M NOT VORACIOUS; ONLY PECKISH."
MIGUEL DE CERVANTES

"THE EYE CAN IT FEAST WHEN THE STOMACH IS STARVING? PRAY LESS FOR YOUR GILDING & MORE OF YOUR CARVING."
ROWLAND EGERTON-WARBURTON

"TIS AN ILL COOK THAT CANNOT LICK HIS OWN FINGERS."
WILLIAM SHAKESPEARE

"A WONDERFUL BIRD IS THE PELICAN HIS BILL WILL HOLD MORE THAN HIS BELICAN. HE CAN TAKE IN HIS BEAK FOOD ENOUGH FOR A WEEK, BUT I'M DAMNED IF I SEE HOW THE HELICAN."
DIXON LANIER MERRITT

TATLERS RESTAURANT

"NOT WITH WHOM THOU ART BRED, BUT WITH WHOM THOU ART FED."
MIGUEL DE CERVANTES

"NO MAN WILL BE A SAILOR WHO HAS CONTRIVANCE ENOUGH TO GET HIMSELF INTO A JAIL; FOR BEING IN A SHIP IS BEING IN A JAIL, WITH THE CHANCE OF BEING DROWNED... A MAN IN JAIL HAS MORE ROOM, BETTER FOOD, & COMMONLY BETTER COMPANY."
SAMUEL JOHNSON

"FAME IS AT BEST AN UNPERFORMING CHEAT; BUT 'TIS SUBSTANTIAL HAPPINESS TO EAT."
ALEXANDER POPE

"THE ENGLISH COUNTRY GENTLEMAN GALLOPING AFTER A FOX—THE UNSPEAKABLE IN FULL PURSUIT OF THE UNEATABLE."
OSCAR WILDE

"SIT DOWN & FEED & WELCOME TO OUR TABLE."
WILLIAM SHAKESPEARE

"THE FRIENDLY COW ALL RED & WHITE I LOVE WITH ALL MY HEART; SHE GIVES ME CREAM WITH ALL HER MIGHT TO EAT WITH APPLE TART."
ROBERT LOUIS STEVENSON

"BEING KISSED BY A MAN WHO DIDN'T WAX HIS MOUSTACHE WAS—LIKE EATING AN EGG WITHOUT SALT."
RUDYARD KIPLING

"THEIR BEER WAS STRONG; THEIR WINE WAS PORT; THEIR MEAL WAS LARGE; THEIR GRACE WAS SHORT."
MATTHEW PRIOR

"APPETITE COMES WITH EATING."
FRANCOIS RABELAIS

"LET A DUCK CERTAINLY BE SERVED UP WHOLE; BUT IT IS TASTY ONLY IN THE BREAST & NECK; THE REST RETURN TO THE COOK."
MARCUS BALERIUS MARTIAL

"I EAT MY PEAS WITH HONEY I'VE DONE IT ALL MY LIFE; IT MAKES THE PEAS TASTE FUNNY BUT IT KEEPS THEM ON THE KNIFE!"
ANONYMOUS

"I WISH THAT EVERY PEASANT MAY HAVE A CHICKEN IN HIS POT ON SUNDAY."
HENRY IV OF FRANCE

"TAKING FOOD & DRINK IS A GREAT ENJOYMENT FOR HEALTHY PEOPLE, & THOSE WHO DO NOT ENJOY EATING SELDOM HAVE MUCH CAPACITY FOR ENJOYMENT OR USEFULNESS OF ANY SORT."
CHARLES ELIOT

"THEY EAT, THEY DRINK, & IN COMMUNION SWEET QUAFF IMMORTALITY & JOY."
JOHN MILTON

"A MAN MAY FISH WITH THE WORM THAT HATH EAT OF A KING, & EAT OF THE FISH THAT HATH FED OF THAT WORM."
WILLIAM SHAKESPEARE

"OTHER MEN LIVE TO EAT, WHILE I EAT TO LIVE."
SOCRATES

"I WENT TO FRANKFORT, & GOT DRUNK WITH THAT MOST LEARN'D PROFESSOR, BRUNCK; I WENT TO WORTS, & GOT MORE DRUNKEN WITH THAT MORE LEARN'D PROFESSOR, RUHNKEN."
RICHARD PORSON

"IL FAUT MANGER POUR VIVRE ET NON PAS VIVRE POUR MANGER." ONE SHOULD EAT TO LIVE, NOT LIVE TO EAT.
JEAN BAPTISTE POQUELIN (MOLIÈRE)

"BEFORE THE ROMAN CAME TO RYE OR OUT TO SEVERN STRODE, THE ROLLING ENGLISH DRUNKARD MADE THE ROLLING ENGLISH ROAD."
GILBERT KEITH CHESTERTON

"EAT ENOUGH & IT WILL MAKE YOU WISE."
JOHN LYLY

"BUT GOOD DOG TRAY IS HAPPY NOW; HE HAS NO TIME TO SAY 'BOW-WOW!' HE SEATS HIMSELF IN FREDERICK'S CHAIR & LAUGHS TO SEE THE GOOD THINGS THERE; THE SOUP HE SWALLOWS, SUP BY SUP— & EATS THE PIES & PUDDINGS UP."
HEINRICH HOFFMAN

"CLARET IS THE LIQUOR FOR BOYS; PORT FOR MEN; BUT HE WHO ASPIRES TO BE A HERO MUST DRINK BRANDY."
SAMUEL JOHNSON

"A MAN HATH NO BETTER THING UNDER THE SUN, THAN TO EAT, & TO DRINK, & TO BE MERRY."
THE BIBLE

"A MAN SELDOM THINKS WITH MORE EARNESTNESS OF ANYTHING THAN HE DOES OF HIS DINNER."
SAMUEL JOHNSON

"IN COMPELLING MAN TO EAT THAT HE MAY LIVE, NATURE GIVES AN APPETITE TO INVITE HIM, & PLEASURE TO REWARD HIM."
BRILLAT-SAVARIN

"LAZY FOLKS' STUMMUCKS DON'T GIT TIRED."
JOEL CHANDLER HARRIS

"AT TABLE IT BECOMES NO ONE TO BE BASHFUL."
PLAUTUS

"I'LL EAT MY HEAD!"
CHARLES DICKENS

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"SOME HAE MEAT, & CANNA EAT. & SOME WAD EAT THAT WANT IT; BUT WE HAE MEAT & WE CAN EAT, & SAE THE LORD BE THANKIT."
ROBERT BURNS

"THE WAY TO A MAN'S HEART IS THROUGH HIS STOMACH."
FANNY FERN

"UNQUIET MEALS MAKE ILL DIGESTIONS."
WILLIAM SHAKESPEARE

"ONE CUT FROM VENSON TO THE HEART CAN SPEAK STRONGER THAN TEN QUOTATIONS FROM THE GREEK."
JOHN WOLCOT

"EAT, DRINK & LOVE; THE REST'S NOT WORTH A FILLIP."
LORD BYRON

"THEY SAY FINGERS WERE MADE BEFORE FORKS, & HANDS BEFORE KNIVES."
JONATHAN SWIFT

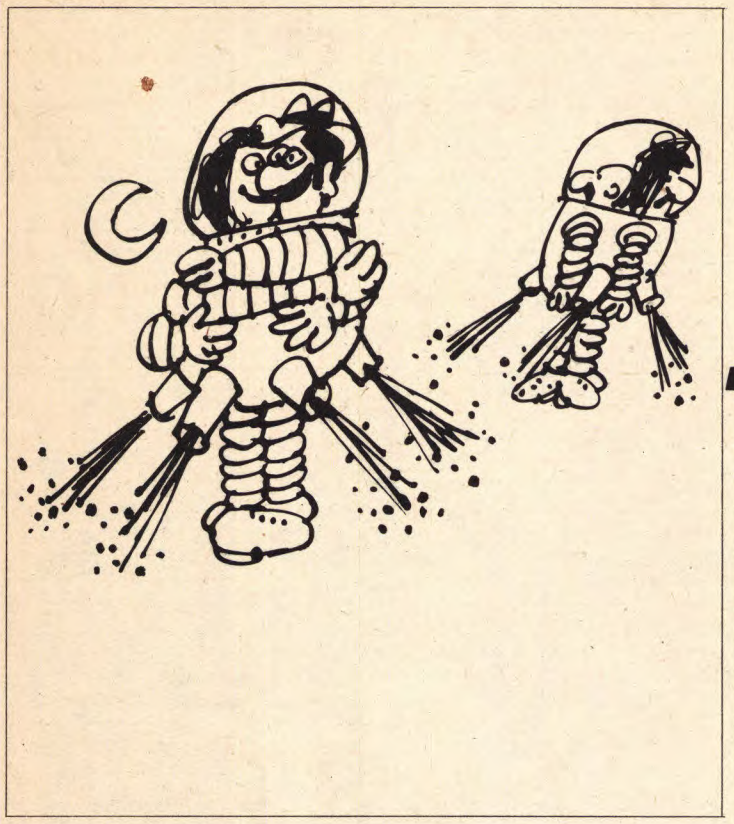
"A MAN WHO EXPOSES HIMSELF WHEN HE IS INTOXICATED, HAS NOT THE ART OF GETTING DRUNK."
SAMUEL JOHNSON

"OLIVER TWIST HAS ASKED FOR MORE!"
CHARLES DICKENS

"ONE FAT SIRLOIN, POSSESSES MORE SUBLIME, THAN ALL THE AIRY CASTLES BUILT BY RHYME."
JOHN WOLCOT

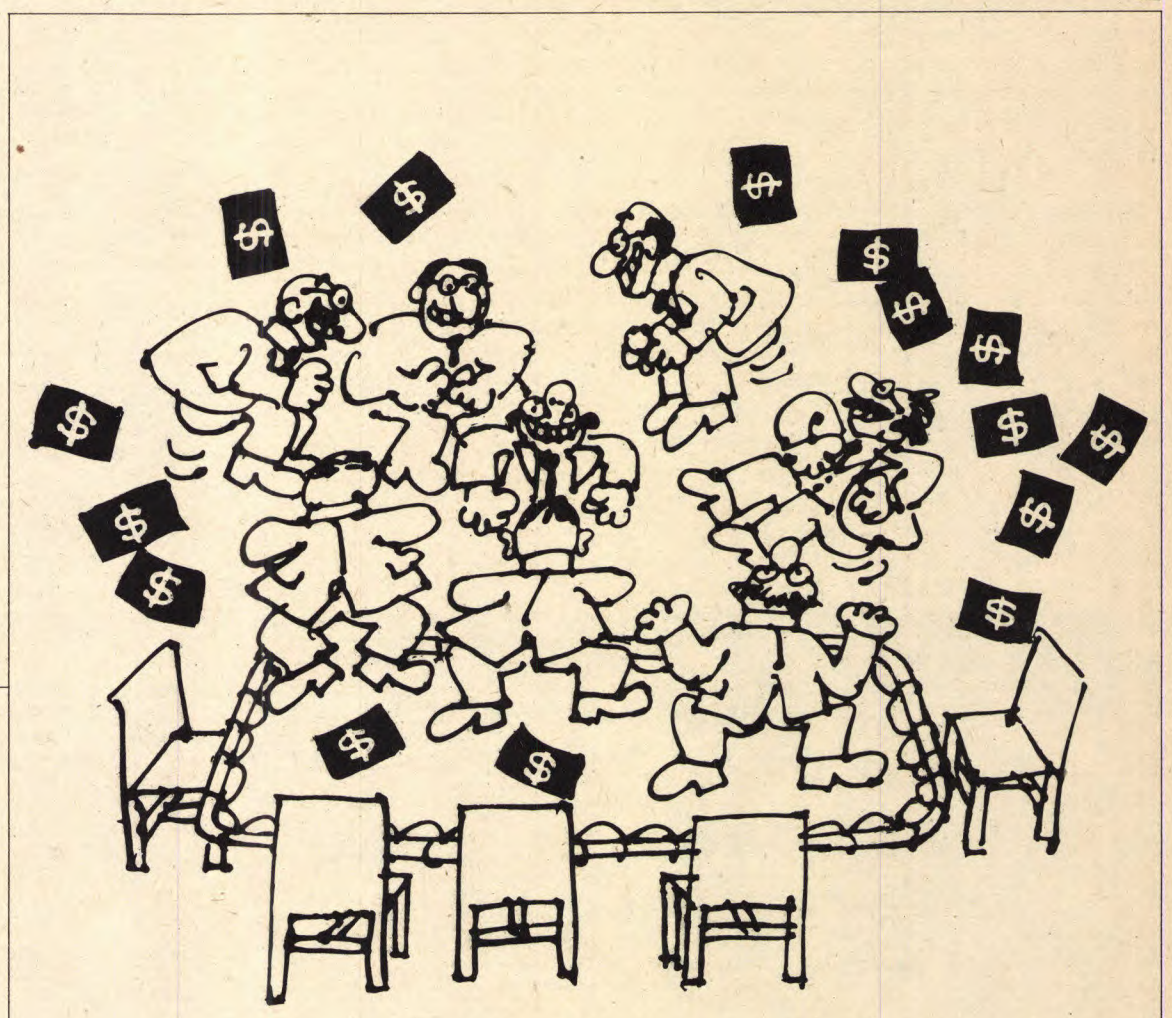
The Ad Game

Spaced Out



The State of the Economy

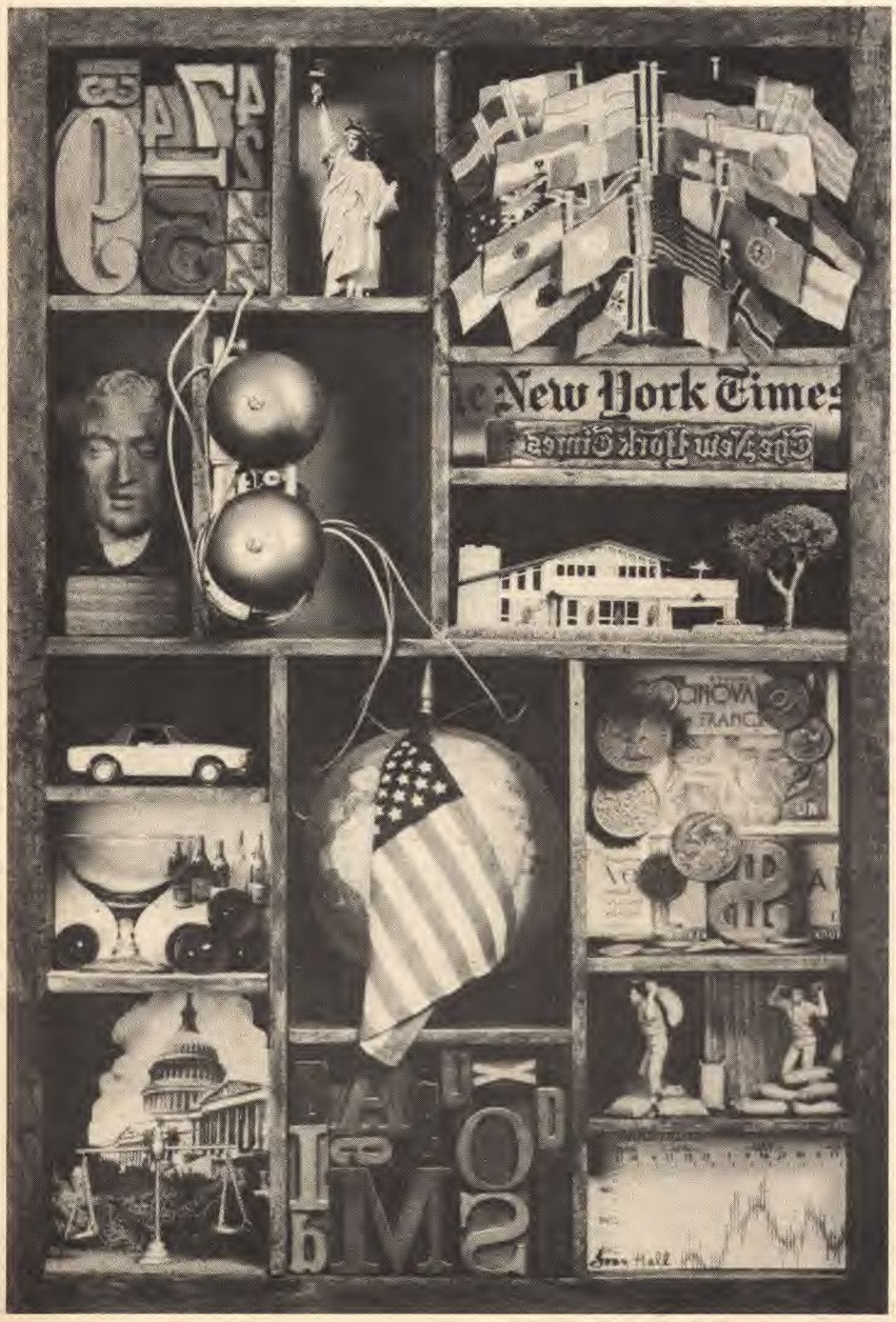
by lou Myers



THIS ARTICLE WAS SET IN ITC KABEL ULTRA

MS. JOAN HALL

Joan Hall and her artistic career were born simultaneously in Brooklyn, New York, in 1939 and she hasn't gotten over it yet. After an early apprenticeship in theatre and stage design, she attended Juilliard—which led both to working with the American Mime Theatre Company and to a teaching job at the American Academy of Dramatic Arts. "All my life," she tells us, "I have been intrigued with the way people view the world and differentiate between reality and illusion." Since the late '60s/early '70s, she has been developing a technique which is an expression of this theme—creating the illusion of infinite depth within a limited space. Working largely with collages and assemblages, her work struck such an unusual chord that she was invited to exhibit her mixed-media constructions in a one-woman showing at famed Georges Pompidou cultural center in Paris—an honor of the first order for any artist. For years, her illustrations have appeared in the pages and on the covers of such outstanding publications as, among others, the **New York Times Magazine**, **Vogue**, **Seventeen**, and equivalent foreign books. French writer Gilles de Bure hit it squarely on the barrelhead when he properly said of her: "Elle est aussi une artiste au sens habituel du terme." That is to say, she is an artist in the **usual** sense of the word. Usual **and** unusual, as ironic as that may sound. For she draws from the colorful iconography of images of our daily lives and, with scissors and glue, produces a miracle of mixture as humorous as it is esthetic. She is also the creator of those absolutely marvelous "little boxes"—scrupulously detailed studies of volumetric organization. We are indeed pleased to present a selection from the unique work of our Ms. lady—collages, assemblages, mirrors, and trompe l'oeil which spell out the sensitive vision upon our world of an artist who artfully commands and leads our vision between that which has been lived and not lived, between the imaginary and the real, between the ordinary and the extraordinary, into the play of memory and its exceptional confrontation with daily life.



THIS ARTICLE WAS SET IN ITC TIFFANY

A Collection of Characters from The Musical Engagement Calendar by William D. Bramhall, Jr.

William Bramhall is a busy fellow.

Last issue, we took a liking to the work in his **Literary Engagement Calendar,** offered a spread of his delightful caricatures for our readers' enjoyment, and had this to say about it: "Take caricature, surely an art form in itself. And, properly illustrated, a form that is heard and read as well as seen. In the fall of '78, Bramhall's work first appeared publicly in an edition of **The Literary Engagement Calendar,** quickly selling out 15,000 copies for its publisher, The Brandywine Press."

Now, Brandywine Press is putting out Bramhall's far more ambitious **Musical Engagement Calendar,** excerpts from which are seen in this spread. The range is vast and varied—from Sergei Rachmaninoff playing the piano for Leo Tolstoy, to Maurice Ravel making his American debut, to George Gershwin performing his **Rhapsody in Blue,** to the star-crossed lovemaking of George Sand and Chopin, to

THIS ARTICLE WAS SET IN ITC CLEARFACE©

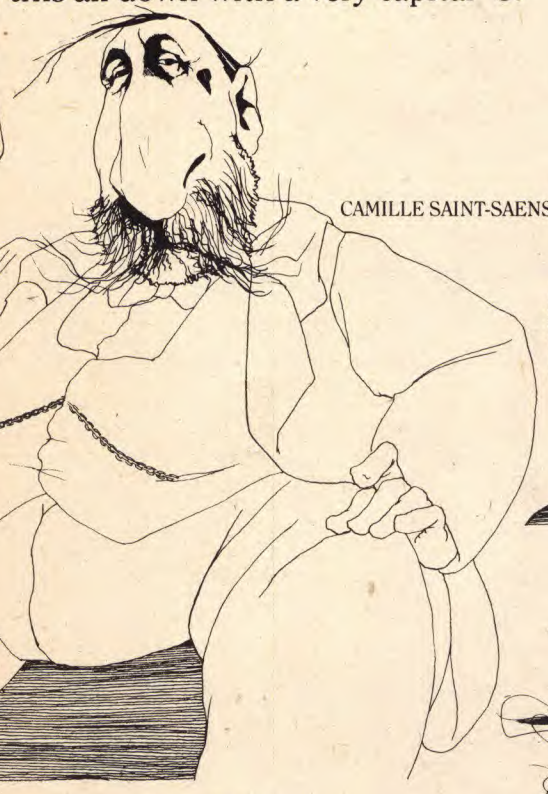
HECTOR BERLIOZ
BENJAMIN BRITTEN
NICHOLAS RIMSKY-KORSAKOV
FRANZ LISZT
JOHANN STRAUSS
GIACOMO PUCCINI
GEORGES BIZET
FELIX MENDELSSOHN

a virtually endless kaleidoscope of famed composers and associated music events.

To our readers who enjoyed **The Literary Engagement Calendar,** we heartily recommend that they peruse **The Musical Engagement Calendar.** This spread is only a tease. If you find it as amusing and interesting as we do, perhaps you'll go all the way and get yourself a copy of the complete annotated work. We did, and we look forward to any and all future Engagement Calendars that William Bramhall no doubt has in mind.

"Caricature," said Talfourd, "is a reflection of those who see you in your full-blown pride—knowing little of the wrongs which frenzy you and the affections crushed within."

William Bramhall seems to have this all down with a very capital "C."



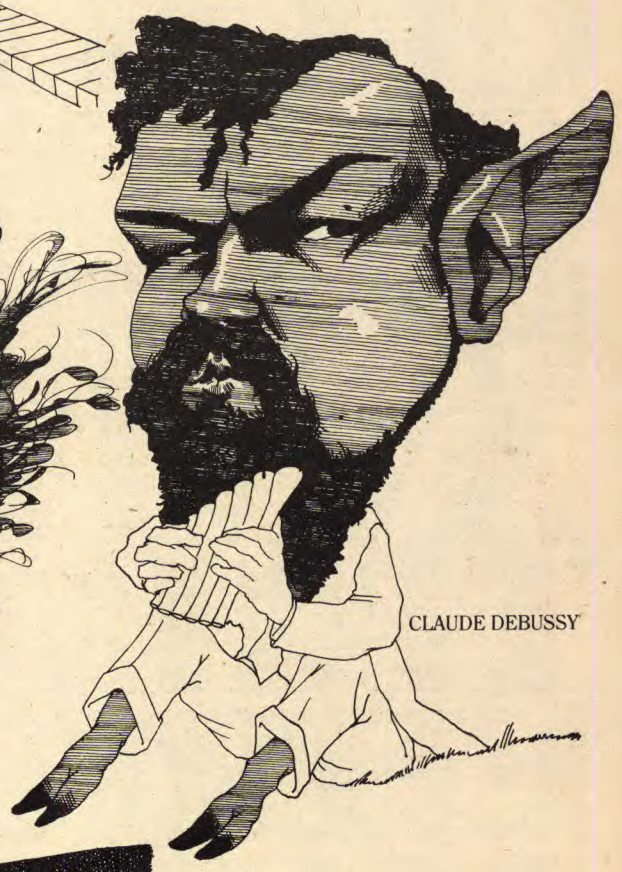
CAMILLE SAINT-SAENS

GAETANO DONIZETTI

NICCOLO PAGANINI

ANTONIO VIVALDI

FRANZ SCHUBERT



CLAUDE DEBUSSY

"I remember the face but, I can't place the name."

FRANCES GUMM

The only case in entertainment history where a daughter filled her mother's shoes.

TEODOR J.K. KORZENIOWSKI

Francis Coppola based his new movie Apocalypse Now on this man's Heart of Darkness.

MARION MORRISON

This gritty performer had a couple of hundred pictures under his gun belt and an Oscar to boot.

ALLEN STEWART KONIGSBERG

If this bright young man had chosen to stay a musician instead of whatever he is, the world would be less of a laughing matter.

NORMA JEAN BAKER

Not Clara Bow, not Jean Harlow, not Raquel Welch. And not Zasu Pitts by a long shot.

CECILIA KALOGEROPOULOS

Mario Lanza called her singing the sweetest music this side of heaven, although her emotional side left a little to be desired.

FREDERICK AUSTERLITZ

This ever-youthful-looking artist is known the world over for his charm and his sartorial splendor.

AVATOLE THIBAULT

This man was not particularly noted for his haute cuisine, but some of his neighbors were.

EHRICH WEISS

No jeweler, he nonetheless had a better way with bracelets than anyone before or since.

GLADYS SMITH

Lillian and Dorothy were lifelong best friends of Gladys who?

Seems some of us have an absolute obsession for wanting to change our names. Listed on these pages are twenty famous people and the names they were born with, and clues of a sort, to lead you to their recognizable identities. The idea, of course, is to guess as many of these as you can and name the typefaces in which they are set, before you peek at the answers on page 77. If you name most of them you've taken a giant step towards a career as a pseudonymophile (pseudonymph, for short). If you get just a few, go back to the drawing board.

DORIS KAPELHOFF

Doesn't look it, but she was the famous "one-night-stand" girl with a renowned band.

JEAN BAPTISTE POQUELIN

Let's not beat about this bush: one of the greatest thinker/playwrights of all time.

ARCHIBALD LEACH

At 75, he's as handsome as he was at 21. Mae West invited him to: "Come up and see me sometime."

MARTHA JANE BURKE

Whenever Martha appeared on the scene it was instant disaster.

ROY FITZGERALD

From truck driver to movie star at 6′5″, the guy is particularly fussed over by Susan Saint James.

FLORENCE GRAHAM

"Beauty is as beauty does: love that soap!" Not the inventor of the cracker, but something far smoother and far far more successful.

WALKER SMITH

Every statistic keeper had him down as "pound for pound the best fighter in the world."

ERIC ARTHUR BLAIR

Not 2001. Not 1979. And not 1980. Enough with the numbers already, although this man was in the numbers game.

RICHARD JENKINS

Alan Jay Lerner says his voice and his acting are the best in the business.

LESLIE KING

He lived in a big white house and drove a car manufactured by his namesake's competitor.

MIXED NUTS:

The following facts are for people who go bananas over nuts.

That little gizmo at the end of a violin bow, used for adjusting the tension of the hairs, is called—what else?—a nut. Pilgrim nuts, on the other hand, weigh 3,304 lbs. each and stand 43½ inches tall. They're used for securing ships' propellers.

In 1973, an English bloke set a nutty record by eating 100 peanuts (unshelled) singly in 59.2 seconds. And 25 years ago, a Texas pecan tree, lovingly known as "Number 735," produced 1,000 lbs. of pecans.

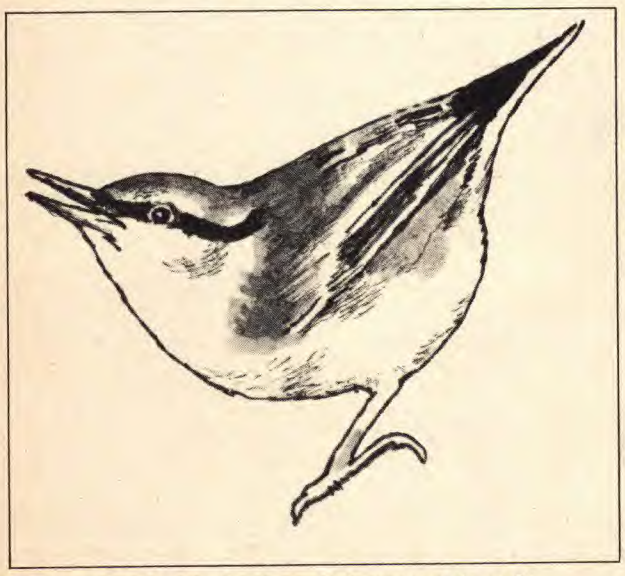
Ohio, the Buckeye State, is nicknamed for all the trees of that horse chestnut variety growing there. And Connecticut was originally known as the Wooden Nutmeg State—from the trick of local traders deceiving customers with wooden nutmegs.

Dieting? Macadamia nuts have the most calories, chestnuts have the least. Looking for a nut bone? You'll find it in a horse's foot.

The Van Eyck brothers, 14th-century Flemish painters, were the first artists to mix oil (walnut) with paints.

And finally, did you hear the one about the peanut who wanted to become a urologist? Sorry, that's an old chestnut!

OK, puzzle nuts, it's time to get cracking!

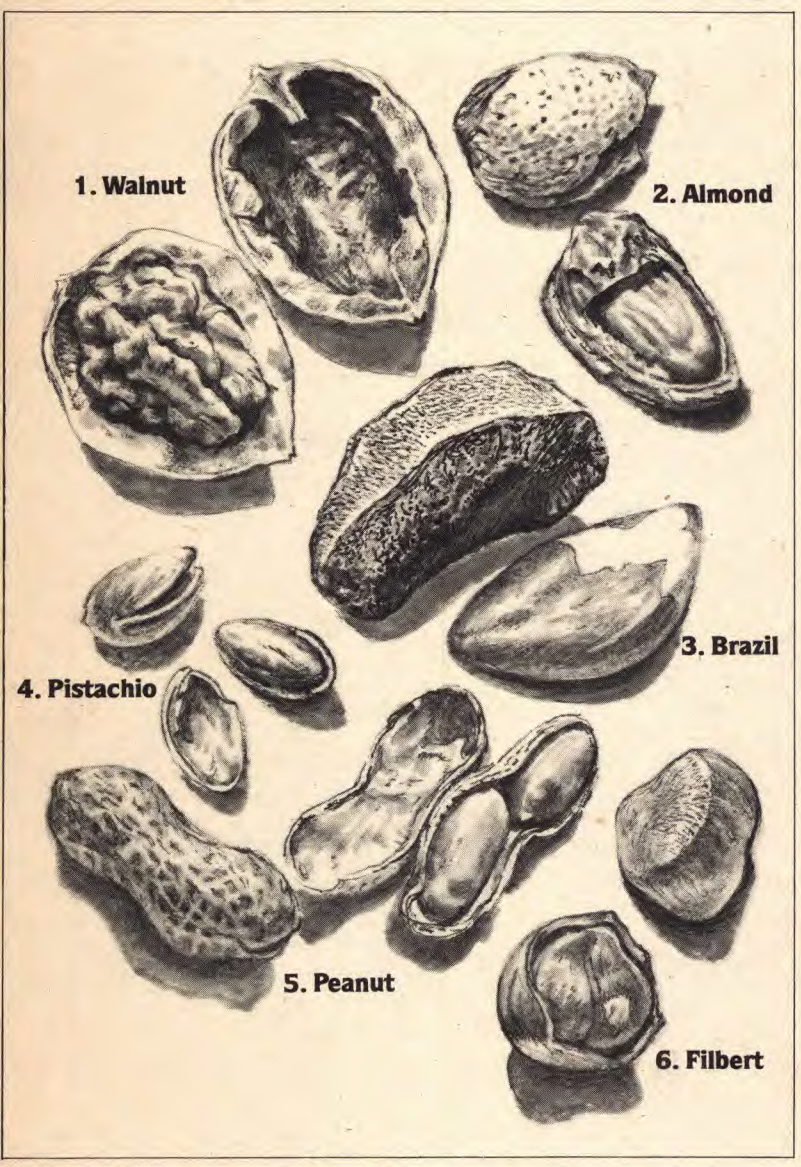


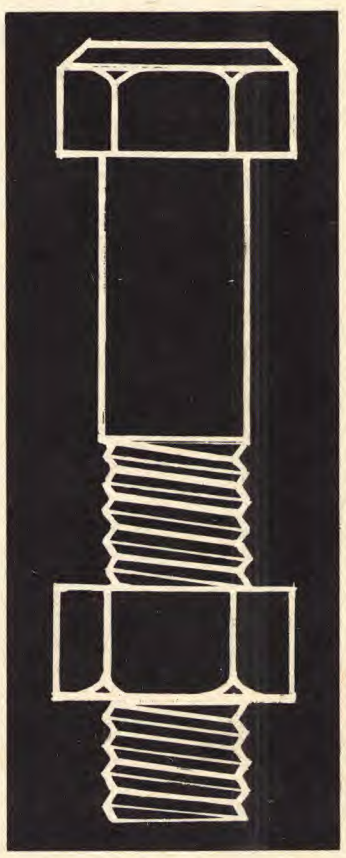
The nuthatch climbs as well downwards as it does upwards. It is a successful species found from the Atlantic to the Pacific oceans and from Norway to Vietman.

Great profits from little nuts grow. Experts estimate that by the mid-1980s, Americans' annual consumption of edible pistachios will be more than 60 million pounds—a market value of well over $100,000,000.

"Making the nut" is theater jargon for earning enough money to pay weekly bills. The phrase comes from early theater days when acting troupes traveled in wagons. Hotel owners would take a "nut" from a bolt holding one of the wagon wheels in place and hold it as security till all the bills were paid... thus preventing the troupe from trooping off in the dead of night.

A nutcracker's life isn't as dull as it's cracked up to be. The enchanted Nutcracker in Tchaikovsky's famous ballet led an army of toys against the seven-headed Mouse King and his gang. Turned into a handsome prince. And then flew away with his girl friend to an enchanted kingdom. Whew!





Number 9 in a series of Very Graphic Crossword Puzzles by Al McGinley and Darryl Bridson

ACROSS

1. _____ roasted
4. Georgia peanut farmer
10. B-F connection
13. _____ vendor
15. Half a stringed toy
16. Little _____ Peep
17. Goes great with nuts
18. Greek letter
19. Open; public
21. Oak nut
23. Ruthenium sym.
25. Also
27. _____ gratias
28. Like some nuts
30. Hernando De _____ (explorer)
32. _____ al.
33. Explosive
34. "_____ be it!"
35. Israeli town
37. Syngman and family
40. "Is" in Latin
42. She's Wright
45. Kind of nut
47. Military address
49. He said "Nuts!" to the Germans at Bastogne
51. _____ Rams
52. D.D.E. for short
53. Kind of nut
55. Less nutty
57. Group (abbr.)
58. Compass point
59. Antique finish
60. Peanuts served here
61. Part of 4 Across
65. To pack or pound down
69. Kind of nut
70. Debatable
72. Japanese sash
74. Kind of lettuce
76. Mamma or Peggy
78. Peanut _____
80. _____ Vaughn
82. _____ nut
85. Of the ear
87. Plural suffix
88. Chit for debt
90. _____ mill
91. _____ Simpson
92. Proofreader's instr.
93. Nutty ballet
97. Golfing aid
98. Drowse
99. "_____ tu, Brute!"
100. Old-womanish
101. Have
102. Arabic letter
103. Male title
104. "So long, puzzle nuts!"

ANSWERS ON PAGE 77

DOWN

1. WW II wanderer
2. As to
3. Sweet potato
4. _____-ju (CLUE: African charm, amulet)
5. "Out on _____" (reveling)
6. Ogled
7. Aching Achilles to a Cockney
8. The first two of the alphabet
9. What you do with chestnuts
10. Document (abbr.)
11. Valleys (British)
12. Hesitant sound
14. All in a _____ (concise)
17. Nuts and _____
20. _____ pole
22. Like some chair seats
24. Does a fall lawn job
26. Scoreboard numbers
29. Extinct bird
31. Hospital room
35. Catch-all (abbr.)
36. In total disarray
38. Scot's "must"
39. Sun
41. _____ the slack
43. Relatives
44. Not many
46. Space agency
48. Saucy
49. Miss Farrow
50. Lille native (abbr.)
52. Hostel
54. Part of the psyche
56. "You know me, _____!"
60. College degree
61. F.D.R. agency
62. Motor club
63. Hospital staffers
64. "Two _____ apt., rv. view"
65. Praise
66. Lawyer (abbr.)
67. Bard
68. Note on the scale
69. "Two cents _____"
71. Pre-natal care (abbr.)
73. Peanut _____
74. Kind of nut
75. "Either, _____. Neither, nor."
77. Al Capp character
79. April _____ (quarterly)
80. Battle
81. Basset is one
83. _____, haec, hoc
84. Gravelly ridge
86. American Indian
89. Western state
90. Color (abbr.)
91. "_____ can you see..."
94. Poetic time
95. Accountant
96. Two in Rome

Back in 1912, the Mills Novelty Co. thought "Little Perfection" was the nuts. Their ultra-modern peanut vendor boasted a new sanitary dustproof chute and cup plus stronger salt and a weatherproof mechanism. And for only 1¢, your peanut cup overfloweth.

THIS ARTICLE WAS SET IN ITC QUORUM

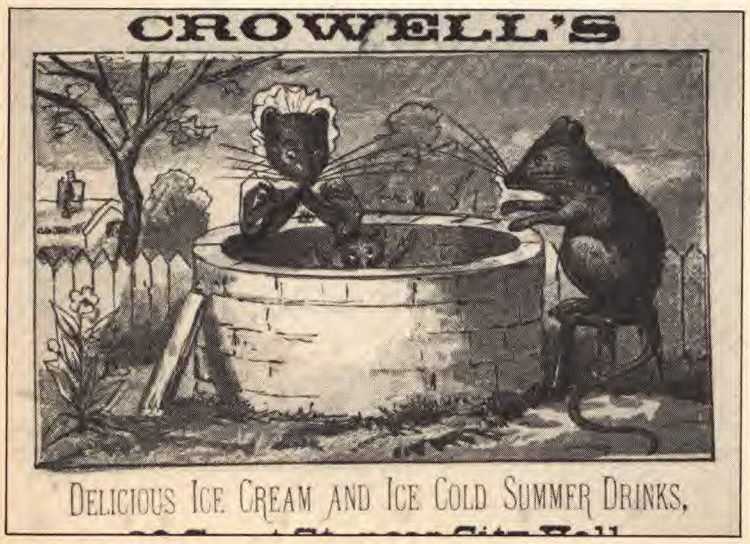
ANTHROPOMORPHICS
BY CAROL WALD

ANIMAL PEOPLE

Anthropomorphism, according to one dictionary definition, is an interpretation of what is not human or personal in terms of human or personal characteristics. In art, it is attributing a human shape to a god, animal or inanimate thing. It is also the stuff of which so many mythological creatures and fairy-tale subjects are made, such as kind-hearted lions, big bad wolves and frogs that turn into princes. Even charming Miss Piggy of current Muppet fame is only the most recent, if not the dearest, of a long line of humanized animals.

Animators, cartoonists and political satirists make extensive use of such subjects in their art. Walt Disney's brilliance, for instance, imbued a mere goldfish with the most sensitive human characteristics in the film **Pinocchio.** My friend, **National Lampoon** artist Rick Meyerowitz, says he can "see a face with personality on a sock, a lamp or a marshmallow." He says, "At times, all of the objects in my studio become personified playmates." He calls his art "a direct line back to childhood." Children often personify toys or dolls into real playmates, and the child in each of us can continue to have such imaginary responses to animated films and Sunday comics as well as to anthropomorphic images like the delightful ones reproduced on these pages.

Generally one notices these types of pictures on calendars or postcards. We



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J. Larkin & Co's.

A "DONKEY."

ONE POUND. Full Weight.
Schrull & Krag's
STANDARD
COFFEE
NEVER SOLD IN BULK
Schrull & Krag
COFFEE CO.
INDIANAPOLIS — INDIANA

J. Larkin & Co's.

Furnishing Goods,
TOILET ARTICLES, &c.,
Main St., FREEHOLD.

J. Larkin & Co's.

HANDY BOX
FRENCH
SHOE BLACKING

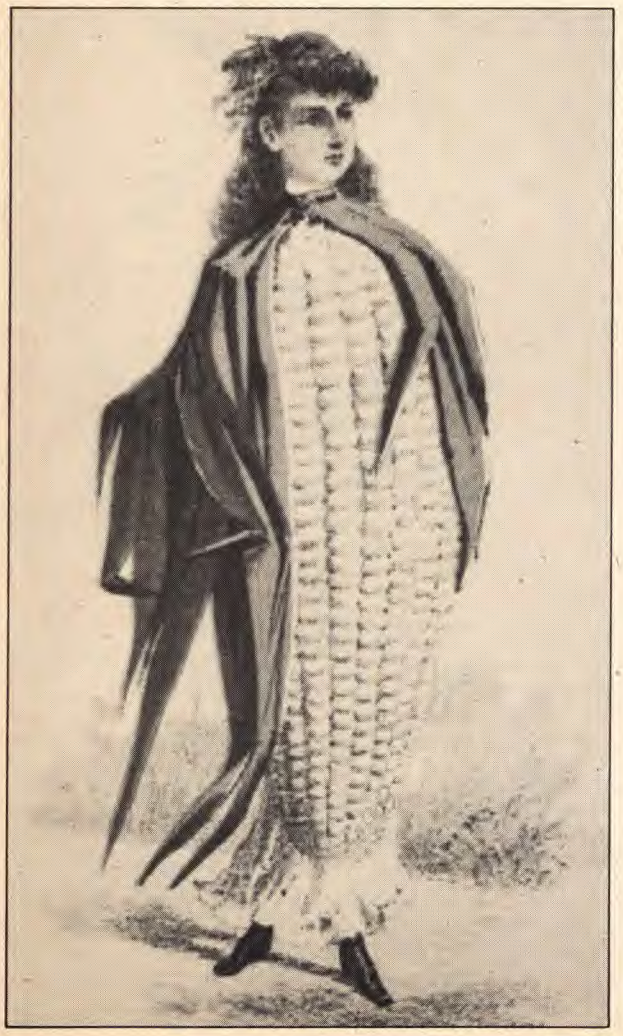
Use MERRICK'S THREAD
MERRICK THREAD CO.
BEST SIX CORD
10
"Patience

VEGETABLE PEOPLE

often see them tacked on walls of shops and offices of the laboring class, and in places such as mechanics' garages. Perhaps among the most popular subjects are the illustrations of humanized monkeys and elephants which were reproduced on covers of the **Saturday Evening Post** during the 1940s and '50s. Other favorites would include those grand paintings of dogs dressed like gentlemen, casually gathered around a table smoking pipes and playing cards.

Two of a series of modern postcards shown here are like hundreds of similar ones still being made today. They are the only ones reproduced here in present-day environment: the cats in a beauty shop and the bathing beauties at a swimming pool. All the others are earlier versions made before the turn of the century. The farmer's life was of particular interest in those days and so the emphasis is on vegetables or farmyard animals. We see elegant ladies wearing skirts of celery or lettuce; potato- and cabbage-headed men. Pigs, goats, rabbits and chickens mimic people at games of baseball, families dining or children going to school. One family of foxes is seen on a leisurely Sunday stroll.

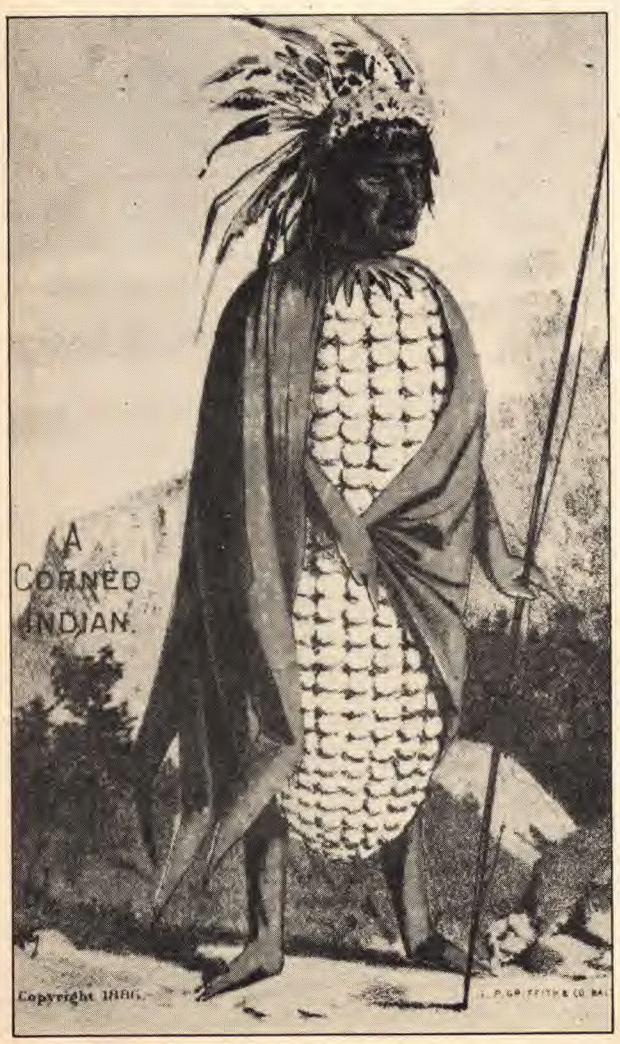
The dreams and aspirations of people are projected onto these pets. We even think that sometimes pet owners come to resemble their pets. A perceptive artist of the 1880s must have suspected this when he made the delightful caricatures of owners with their dogs illustrated here. One could easily confuse the owner with the animal.

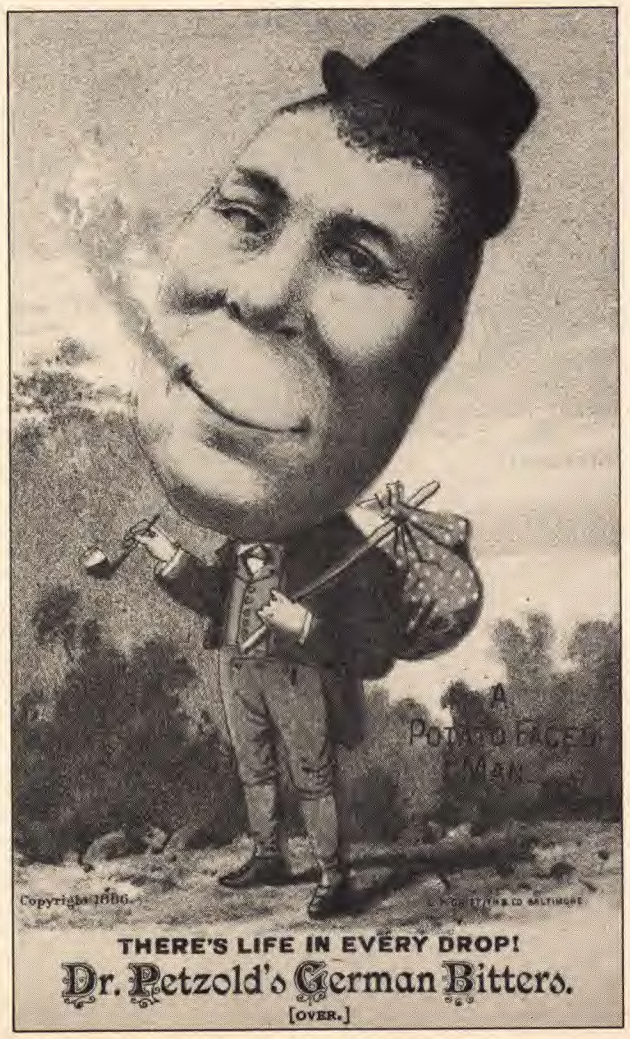


SOMETHING NEW
WHITE PLUME CELERY
GROWS FIT FOR
TABLE USE
WITH ONLY ONE
"HOEING UP"
LARGE
PACKETS
GENUINE
SEEDS
ONLY
FOUND
IN
RICES
BOX OF
CHOICE
VEGETABLES
WHITE PLUME IS THE EARLIEST IN CULTIVATION A
WELL AS THE MOST ORNAMENTAL REMEMBER—OU

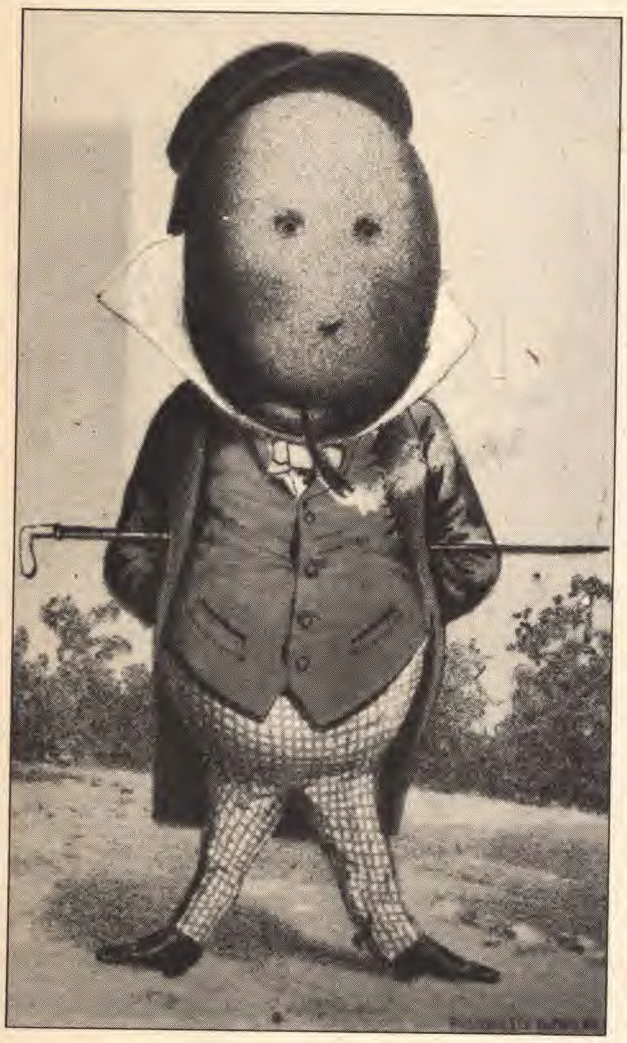
Oh! Let us
Compliments of
THE GREAT AMERICAN TEA COMPANY
31 & 33 VESEY STREET
COR. CHURCH ST.
New York.
Importers

"Potato
Bug"
COMPLIMENTS OF
Mabley & Company.


A
CORNED
INDIAN.
Copyright 1886.


A
POTATO FACED
MAN
Copyright 1886.
THERE'S LIFE IN EVERY DROP!
Dr. Petzold's German Bitters.
[OVER.]

ALFRED J. BROWN,
Seed Store,
Grand Rapids, Mich.

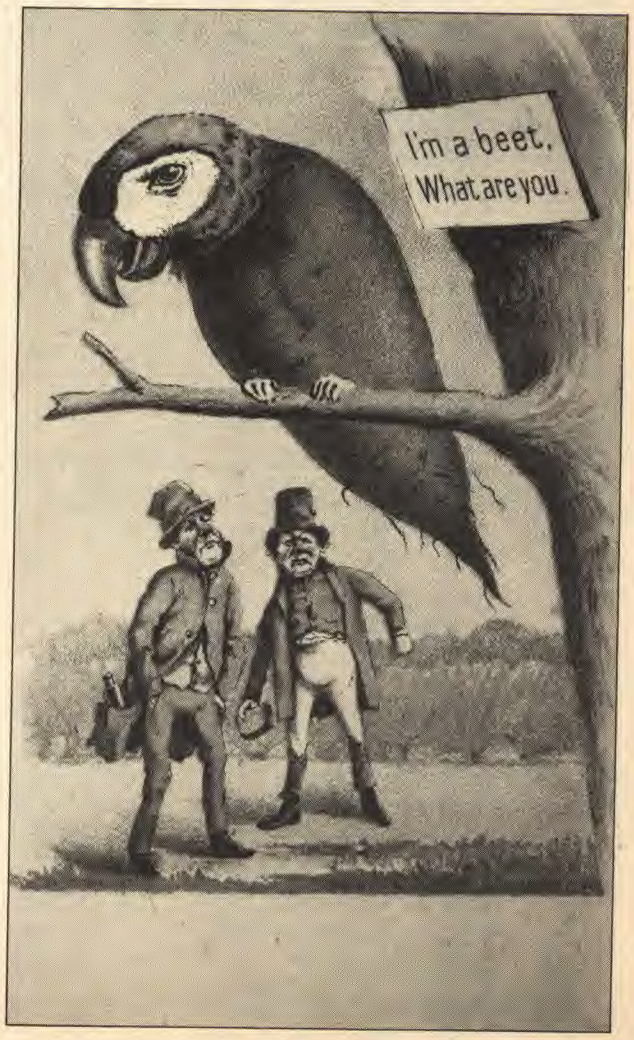


DRUMHEAD CABBAGE
SAUERKRAUT
BELL'S BUFFALO SOAP,
For Laundry, Bath and Household Use.
PUREST, SWEETEST AND BEST.
FOR SALE BY ALL GROCERS.

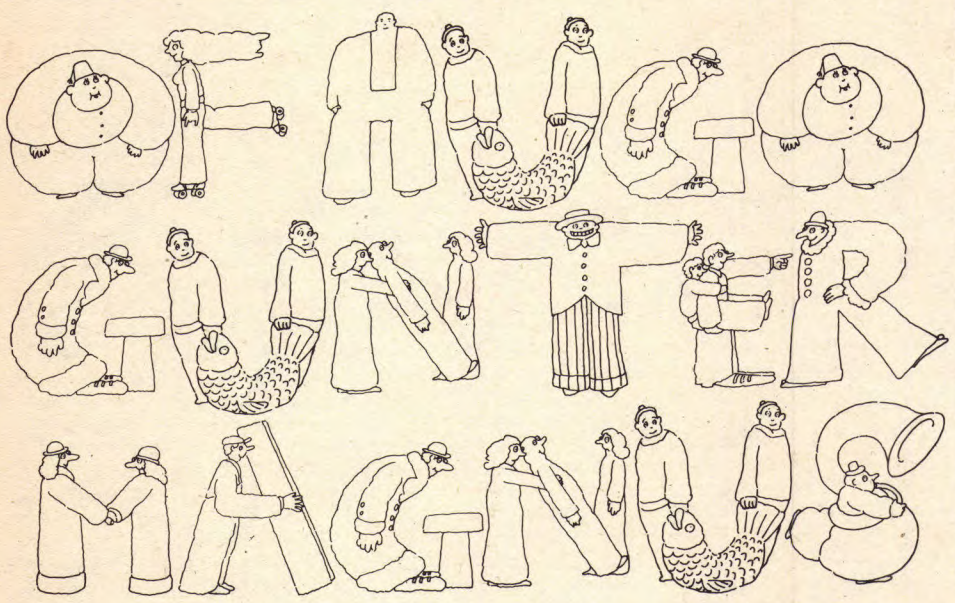
PEAS ABOVE
NO PEAS BELOW.

An Orange-Man
E. FRANCOE,
Manufacturer of the well known popular
E. F. O. FERTILIZERS,
No. 16 BURLING SLIP,
NEW YORK CITY.

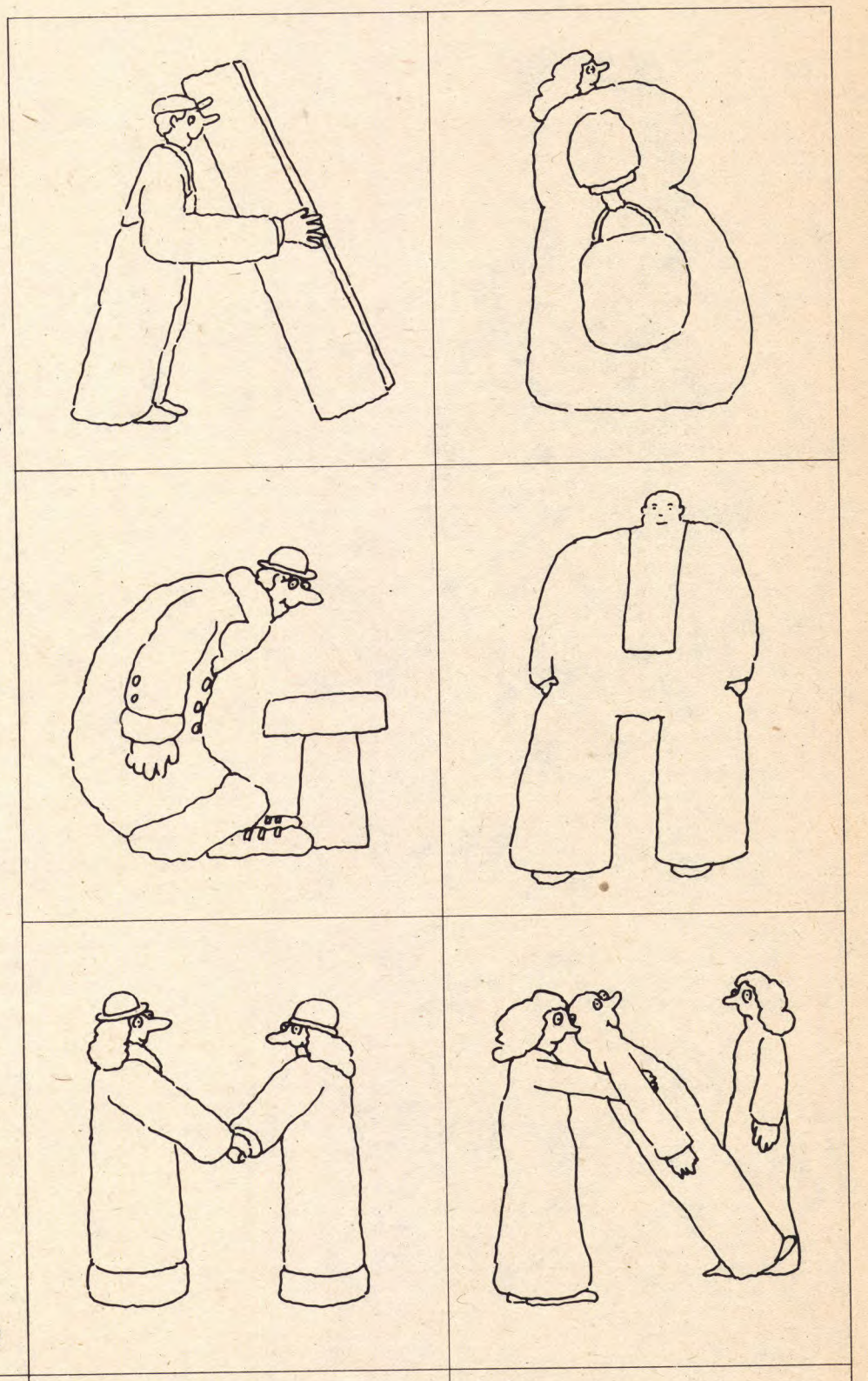
FOR TOMATO CATSUP.
BELL'S BUFFALO SOAP,
For Laundry, Bath and Household Use.
PUREST, SWEETEST AND BEST.
FOR SALE BY ALL GROCERS.


I'm a beet, What are you.

THE COMIC ALPHABET



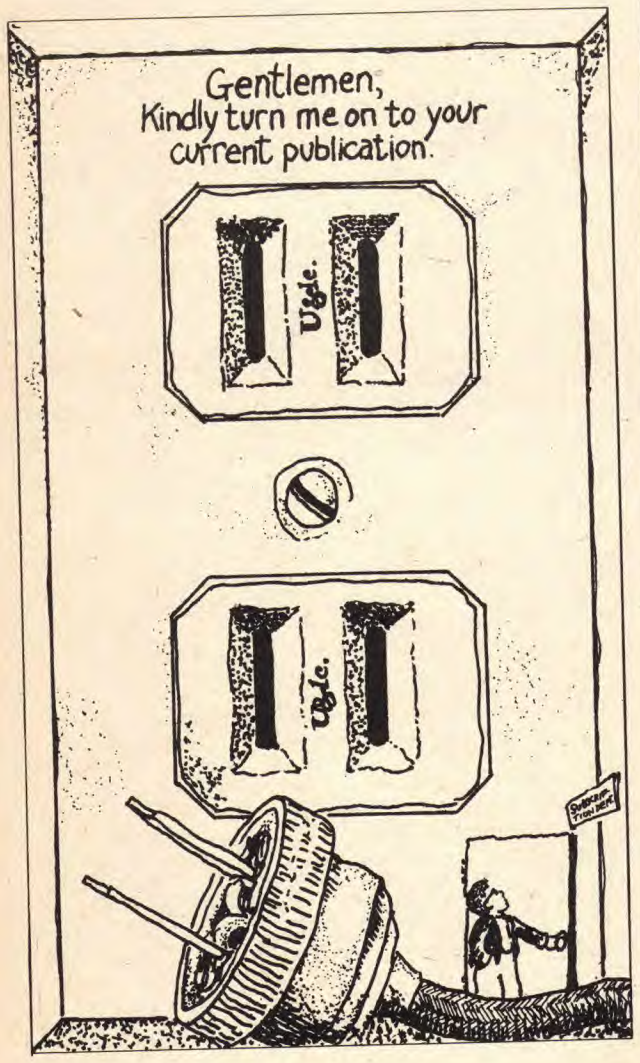
This delightful array of letterforms is our selection for this issue's comic alphabet. It comes from Münich, Germany and was created by Günter Hugo Magnus, a graphic designer and erstwhile Professor of Industrial Design at Ohio State University in Columbus. This alphabet is but one example of his extraordinary talent. It was chosen from a prolific body of work – more of which we hope to bring to your attention in a future issue of U&lc. Meanwhile, enjoy!



H. GUNNEWIG, G.H. MAGNUS, ET. AL., KOMBI-FIBEL (PRIMARY READER), ©GEORG WESTERMANN VERLAG, BRAUNSCHWEIG, W. GERMANY, 1978.

THIS ARTICLE WAS SET IN ITC AMERICAN TYPEWRITER

Something from Everybody for U&lc

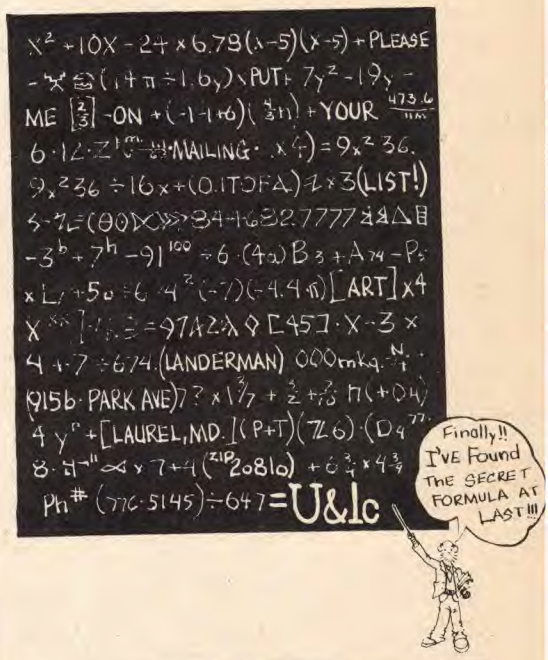


Kind Brethren of U&lc,

Thou art a heavenly inspiration. Yea, typographic prophets in disguise. As a student at Brigham Young University, and graphic design major, I find your magazine the rock of my salvation. From the shadows of the everlasting hills of Utah the cry of repentance is going out to a world in need of your inspiring designs. I pray that stylish serifs will be as common as the seagulls or salt lakes. At present I labor as the typesetter at BYU's "Grafiks" Department where we have sufficient ITC characters to staff a tabernacle choir. Verily, verily my font overfloweth with joy because "U&lc" displays more exciting typographic faces than 'ol Brigham Young had wives. So upon reviewing thine mailing list I beseech thee to look at mine address and say to thyself as Brigham once said, "This is the place!"

851 W. 1280 N.
Provo, Utah
84601

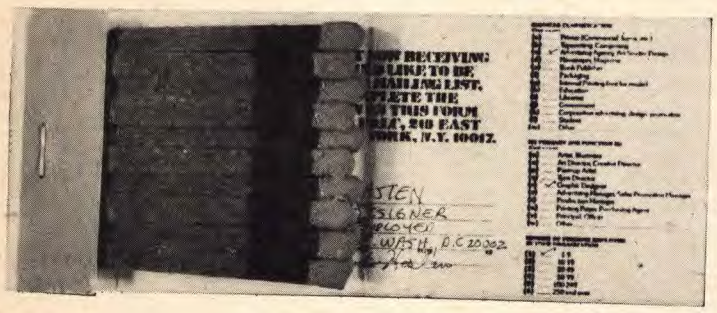
humbly,
Scott A. Eggers

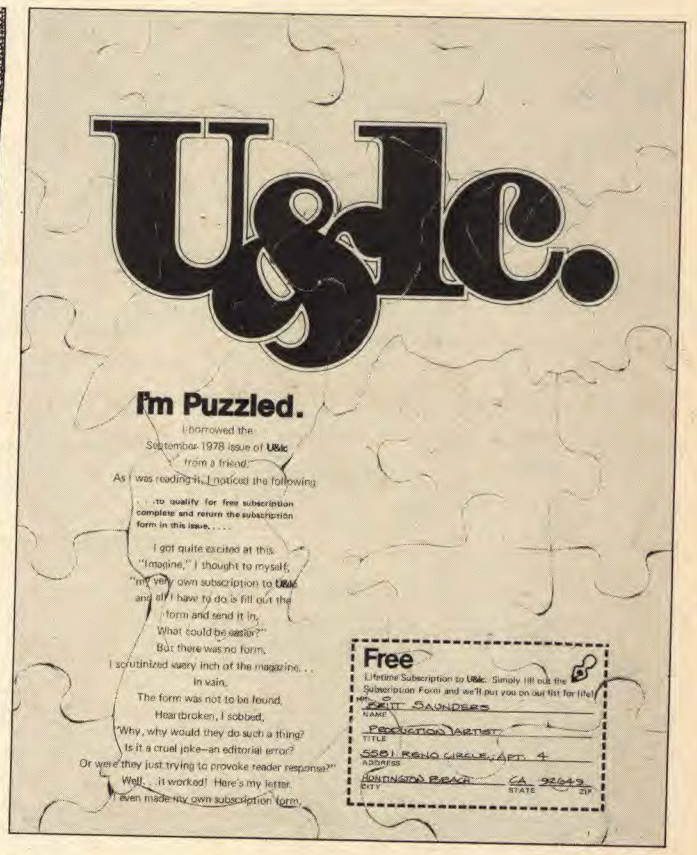


HEY! I WANT TO BE ON YOUR MAILING LIST TOO! I THINK *U&LC* IS TERRIFIC AND WOULD DEFINITELY BE AN ASSET TO ME AND EVERYONE HERE AT WESTCHESTER ILLUSTRATED MAGAZINE. WE'RE WAITING FOR YOU!

Q. When is a VW not a VW?
A. When it's a U&lc.

Designer Bernhard Förth, of the H. Berthold AG type department, turned his bug into a U&lc because he liked the design so much. Most delighted and not at all bugged are ITC Chairman Edward Rondthaler, Vice President John Prentki, President Aaron Burns and Director of Information and Marketing Services Edward Gottschall. The scene: The parking area of Berthold's offices in München, Germany.



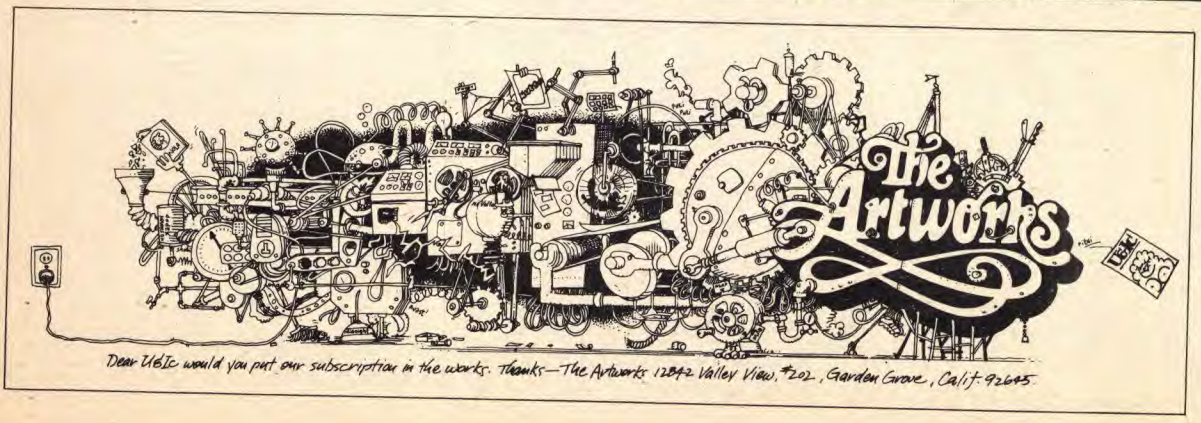


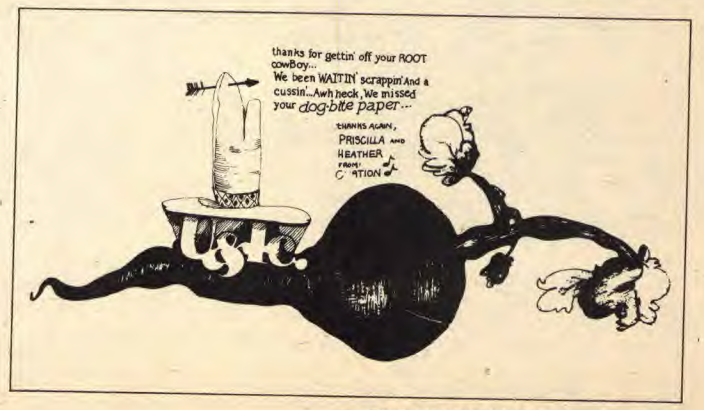
HELLO! Could you, my friends (I hope) at U&lc, see fit to send me and mine your marvelous magazine on as regular basis as you can possibly manage? THANKS!!!

love & best wishes from sonia elise harris, space cadette & head peon. PLEASE send to:

Pretty Bird Productions/
sonia elise harris
676 5th avenue
San Francisco, California
94118

Sonia Elise Harris





THIS ARTICLE WAS SET IN ITC KABEL

Jim Spanfeller's Divine Comedy

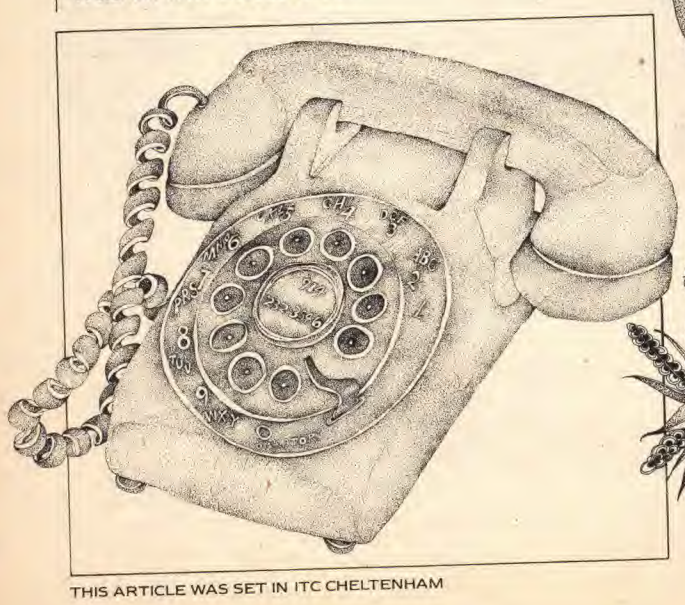
WRITTEN BY JIM SPANFELLER, JR.
ART BY JIM SPANFELLER, SR.

PART ONE: THE ASSIGNMENT

Somewhere in the middle of his life's journey, the illustrator found himself contemplating the fading light of his studio. Though tired and overworked, he was still looking for that elusive perfect assignment – one so right and so inspiring it would almost create itself. Unfortunately, the only things that did arrive were notices of mortgage payments, taxes and the other unwelcome bills of everyday life. A straight line of survival...no poetry here.

So it was in the fading light of that autumn day, while he methodically dotted a drawing of a rather strange submarine, that the illustrator came to the upsetting conclusion he was lost... lost in the complexities and disappointments that had made up his life. Looking up from the drawing board and out his studio window, he wistfully pondered the small motorcycle in his driveway, and behind that a distant hill glowing in the last rays of sunlight. *Escape!* His face twisted in a wry smile. Escape... if only he could. There were just too many commitments. Slowly, the smile left his face.

While these inner voices argued, the illustrator's telephone rang – a temporary reprieve. Tired from this now familiar struggle in his mind, he slowly picked up the receiver. The nasal voice of his sometime agent, A.G. Virgil, was at the other end.



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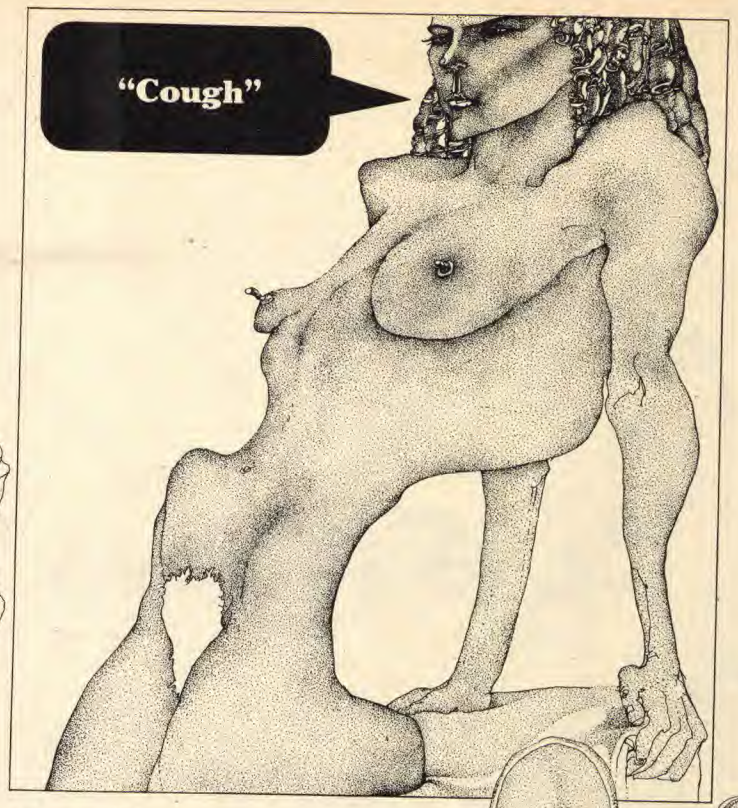
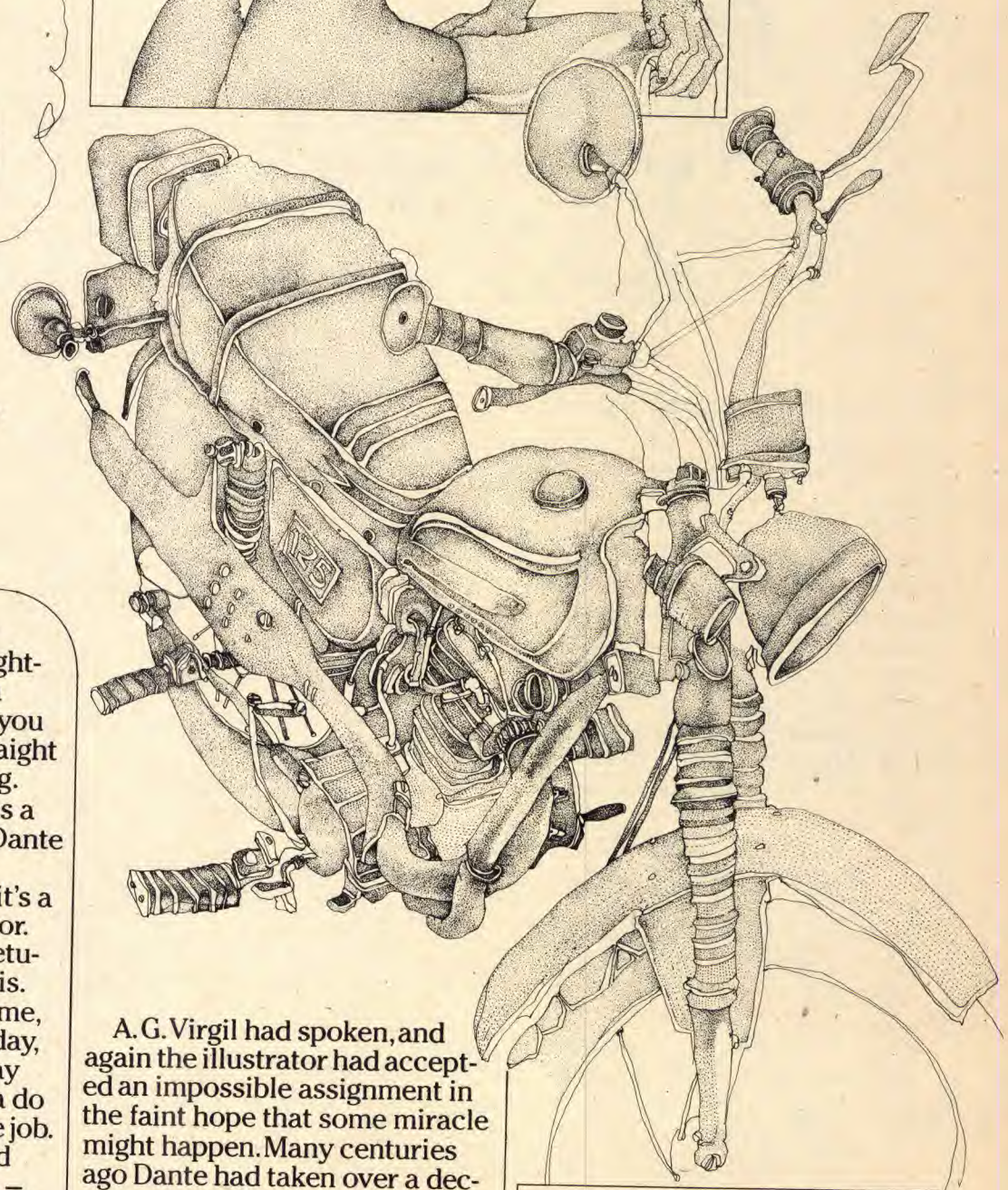
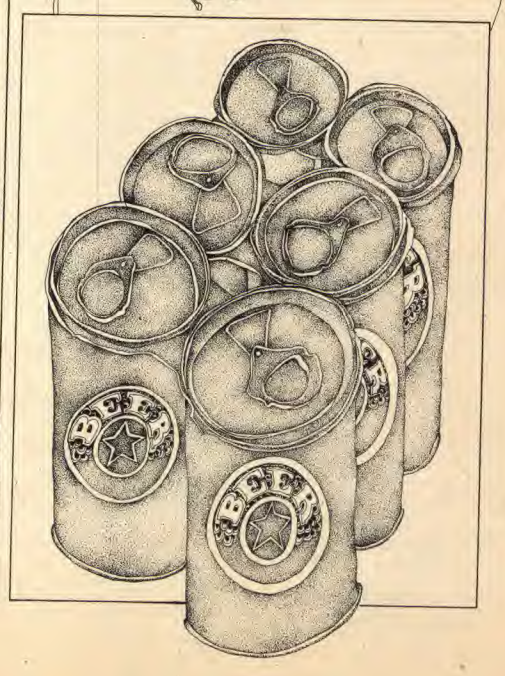




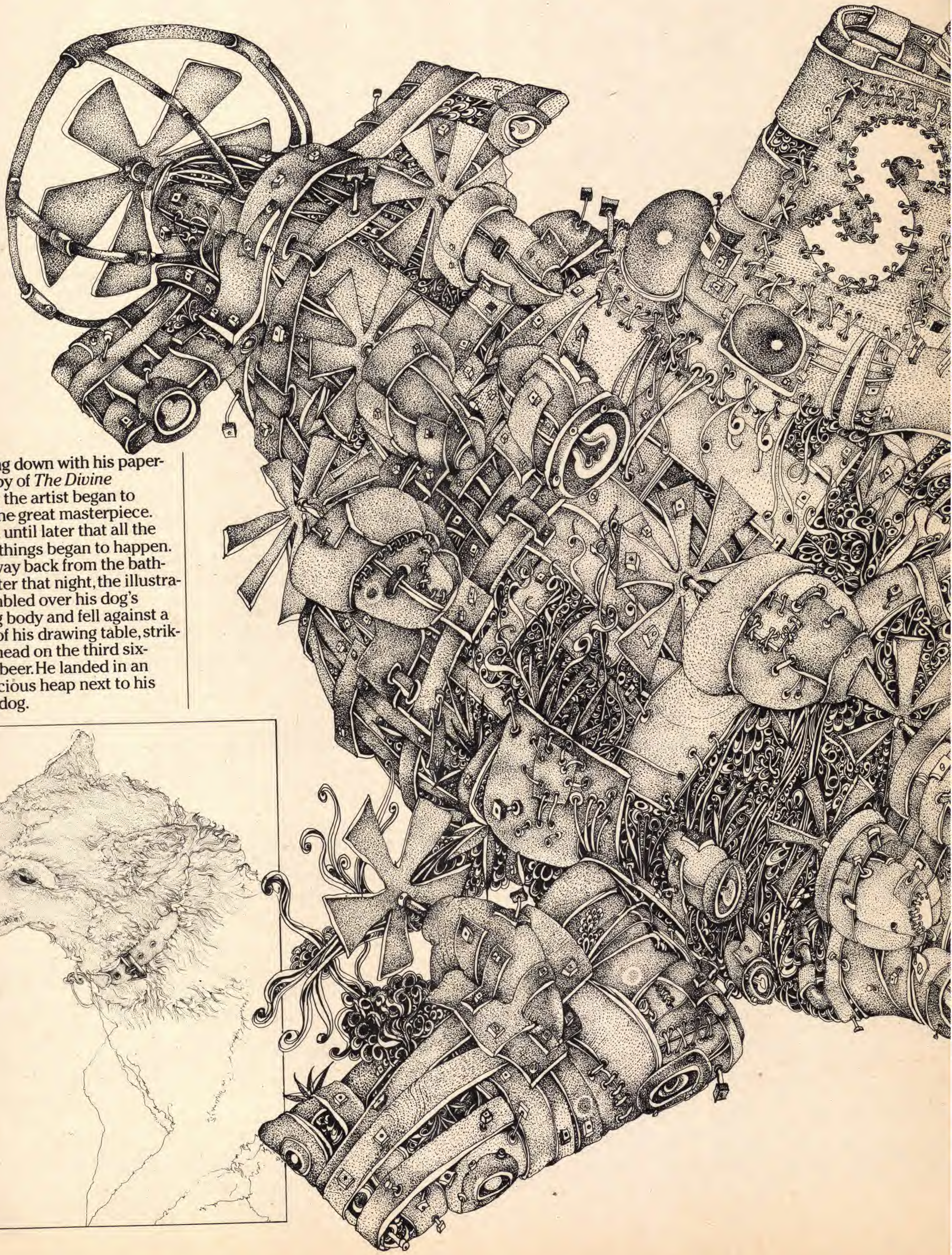
Agent: Hiya, Span. Hold up on the dots a minute. Something big has come up!
Artist: Who is this?
Agent: *Who is it!* This is A.G. Virgil, world's greatest artists' rep.
Artist: Oh, I didn't recognize your voice. It's been so long since I've heard from you.
Agent: Listen, pal, I rep a lotta people. You aren't the only pen-pusher in my stable.
Artist: A.G., it's been over a year, and by my last count you have over fifty "horses" in that "stable."
Agent: So, big deal – a year! Listen, Span, are you busy? 'Cause I have got *the* perfect job for you.
Artist: Well, yes. I'm working on a transportation series. Right now I'm drawing a submarine, a zeppelin, a rocket ship and....
Agent: Hold it, hold it. I *really* have something for you!! Phil Krotch from *Big Boob* magazine called this morning. He had to cancel a girlie spread with a Florentine G-string motif 'cause the model got a chest cold. One of the editors came up with a last-minute substitute. It's a heavy think-piece by some old Eyetalian named Dante. They're gonna translate and condense his book called *The Divine Comedy* in a coupla spreads. Phil messengered a copy over, and after reading a few paragraphs right-away I thought of you. Kinda bizarre...even a little sick if you ask me. I suppose I'm too straight to appreciate this sorta thing.
Artist: But, A.G., that book is a great literary masterpiece. Dante was a genius!
Agent: OK, OK! So anyway, it's a four-page centerfold, full color. You with your hunchback petunias should be perfect for this. Phil is now a little tight on time, however; so like this is Monday, and he needs the finish Friday morning. I knew you'd wanna do this, so I already accepted the job.
Artist: Any illustrator would jump at this assignment, A.G. – *but the deadline is ridiculous.*
Agent: Listen, pal, you're a pro, and I know you'll come up with something great. Bag that dumb submarine drawing and get started! Oh yeah, one last thing. We'll have to bite the bullet on this one; the budget is very tight 'cause Phil already had to pay off the photographer. OK? Give him a call now, and you take care of everything. I'll send the bill out next Monday. Oh, and Span, I wanna dress up my image a bit, so do it right, OK? Let's have lunch sometime, soon. Bye.

A. G. Virgil had spoken, and again the illustrator had accepted an impossible assignment in the faint hope that some miracle might happen. Many centuries ago Dante had taken over a decade to write *The Divine Comedy.* Typical of the modern illustration business, the artist now had only three days to do the drawings for it. What would William Blake have said? The artist again looked out his window.

The motorcycle parked in the drive looked more beckoning than ever. Fortunately there was another escape, of sorts. The illustrator got up from his drawing table and went down to the kitchen, where he grabbed a six-pack of his favorite beer from the iced-over freezer. "Life is a circle/ Drink Circle Beer," he sang weakly as he went back to his studio.



"It looks like Philadelphia to me."



Settling down with his paperback copy of *The Divine Comedy,* the artist began to reread the great masterpiece. It wasn't until later that all the strange things began to happen. On his way back from the bathroom later that night, the illustrator stumbled over his dog's sleeping body and fell against a corner of his drawing table, striking his head on the third six-pack of beer. He landed in an unconscious heap next to his staring dog.

When he awoke, the illustrator found himself in a rather startling situation. He was in some sort of strangely familiar undersea craft that was moving through the watery depths. A plaque on the wall proclaimed it the first solar-powered submarine. Could that be why it was suffocatingly hot inside? Where could he be heading?

Suddenly, in a panic he raced to look out one of the many portholes. An eerie glow of flames was visible dead ahead. It looked almost like an inferno, he thought fearfully.

Next Episode: The Inferno

What's New from ITC?
ITC Benguiat Gothic Book, Medium, Bold and Heavy, and their corresponding italics, are new typefaces from ITC. Only licensed ITC subscribers are authorized to reproduce, manufacture, and offer for sale these and other typefaces shown in this issue. This license mark is your guarantee of authenticity.

ITC LICENSED

These new typefaces will be available to the public on or after October 15, 1979, depending on each manufacturer's release schedule.

ITC BENGUIAT

ITC BENGUIAT GOTHIC BOOK

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GOTHIC

BOOK, MEDIUM, BOLD & HEAVY, WITH ITALICS

ITC BENGUIAT GOTHIC MEDIUM

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Through five long decades the gothic, or sans serif, faces have been finding their way slowly but ever so surely into text. With methodical perseverance the proponents of these basic shapes have overcome one prejudice after another, until finally text acceptance has not only been reached, but embraced. We look back with disbelief to the time when even the suggestion of setting page after page in a ten-point gothic would have been strictly taboo. Those

ITC BENGUIAT GOTHIC BOLD

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ITC BENGUIAT GOTHIC BOLD ITALIC

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days are behind us. The need now is for a sans serif with dramatic individuality, and ITC Benguiat Gothic ably fills the bill. It is available in Book, Medium, Bold and Heavy, with corresponding italics. There are also small caps for the Book and Medium roman versions. ITC Benguiat Gothic was designed by Edward Benguiat, who has designed many typefaces, including the ITC Benguiat family, ITC Souvenir, ITC Tiffany, ITC Korinna and ITC Bookman.

ITC BENGUIAT GOTHIC HEAVY

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A bunch of characters in alphabetical order.

SCULPTURES BY RHODA SPARBER
LIMERICKS BY HERB LUBALIN
PHOTOGRAPHED BY CARL FISCHER

THE RESURGENCE OF INTEREST in the opulent remains of the great Pharaoh Tutankhamen has turned archaeological attention to the third and fourth lines of an ancient limerick found on a mutilated wall of his tomb, roughly translated:

She had for her clients
Both pygmies and giants

which some of the more enterprising among you might care to reconstruct in its entirety (four-letter words permissible), based on your own experiences and relationships with those whose accounts are responsible for your bread and butter, your ulcers, your migraines, and your general feelings of malaise.

THE LIMERICK HAILS, of course, from the sleepy Irish town of that name. In actuality, Limerick—little more than a wide place along an Irish road—gave but its name to this most pervasive of all verse forms: an arrangement, often nonsensical, of five anapestic lines. It was popularized by that famous "nonsense" gentleman Edward Lear, in his celebrated **Book of Nonsense** (1846), and became an entertaining subject for improvisation at convivial parties. Limericks gained their worldwide popularity with such thought-provoking observations as:

A wonderful bird is the pelican
His bill will hold more than his belican;
He can take in his beak
Food enough for a week,
And I'm damned if I see how the helican.

SOME OTHER MEANINGFUL DITTIES in our repertoire are more appropriate to stag parties than to the pages of **U&lc**. Let's change the subject to papier-mâché.

THE DICTIONARY DESCRIBES this sculptural medium as "chewed paper." A hard and strong substance made of paper pulp mixed with size, glue, rosin, and—in the case of Rhoda Sparber—patience, imagination, dexterity, ingenuity, and a sense of humor.

AND...INSPIRATION! The kind of inspiration supplied by the venerable bunch of characters shown, in alphabetical order, on the next eight pages.

RHODA AND I WERE SITTING around one evening chewing the fat (not paper). She was busily involved in a 3-dimensional doodle which, to my surprise, turned out to be yours-truly spewing myriads of letterforms from a mouth concealed within a gray beard. I must say I was fascinated by her incisive interpretation of my professional character, in spite of the fact that vanity reared its ugly head and I complained bitterly of the years she had added to my youthful countenance.

FROM AN EVENING'S congenial companion I was immediately transformed into the intrepid editor of **U&lc**. Wheels turned. Horns blared. Bells rang, and lights blinked on and off. I propositioned Ms. Sparber, the deal being this: if she could do to Saul Bass, Lou Dorfsman, Gene Federico, Milton Glaser, George Lois, Cipe Pineles and Henry Wolf what she had done to me, I would chew all the newsprint necessary to accomplish this mammoth undertaking and would give her a small stipend, on the side, to tide her over. Essential to the assignment, of course, was my role: to provide tasteful tidbits, intimate insights, as it were, into the professional (and otherwise) lives of this esteemed group.

AS I EXTOLLED the innumerable virtues of these graphic giants, Rhoda was caught up in a frenzy of creativity. The temptation to contribute my own resources to translating her visual images into verbal forms—to complete the picture, one might say—became irresistible.

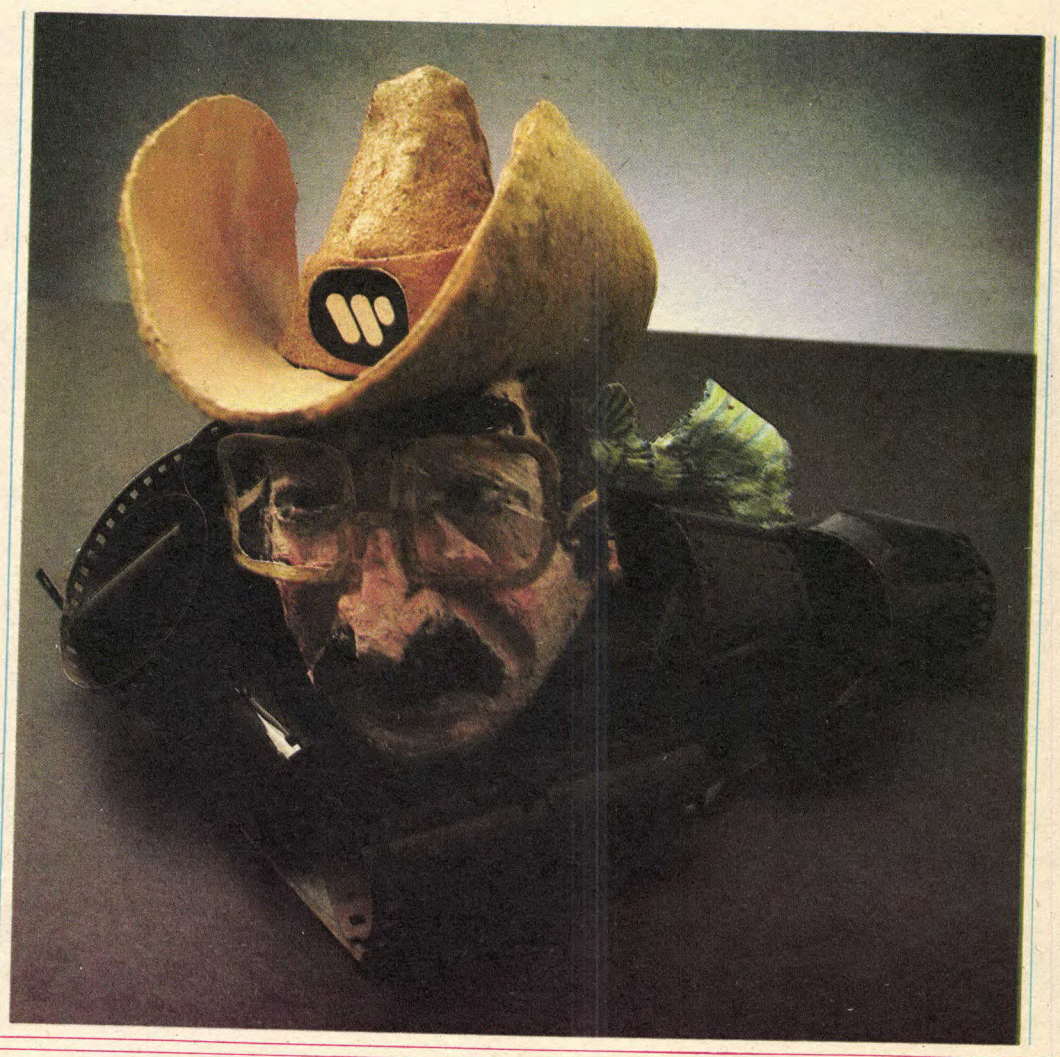
SO, DRAWING UPON my long and fruitful relationships with the above-mentioned personalities to cull their most innate distinguishing characteristics, I proceeded to write the words set on the next eight pages in ITC Benguiat Gothic Book, Medium, and Bold.

I WANT TO THANK Carl Fischer for capturing the essence of these sculptures photographically, and Pioneer-Moss for the fine color separations.

SO MUCH FOR LIMERICKS. So much for papier-mâché. So much for the synergistic results. H.L.

COLOR SEPARATIONS BY PIONEER-MOSS

THIS ARTICLE WAS SET IN ITC BENGUIAT GOTHIC



SAUL BASS

There is a big fish named Bass;
In his school he's head of the class;
The name of his game:
To design, frame by frame,
Film titles for Hollywood brass.

Another great claim to fame
For this man with a fishy name:
The design of a bell
For American Tel.
Which has brought him no end of acclaim.

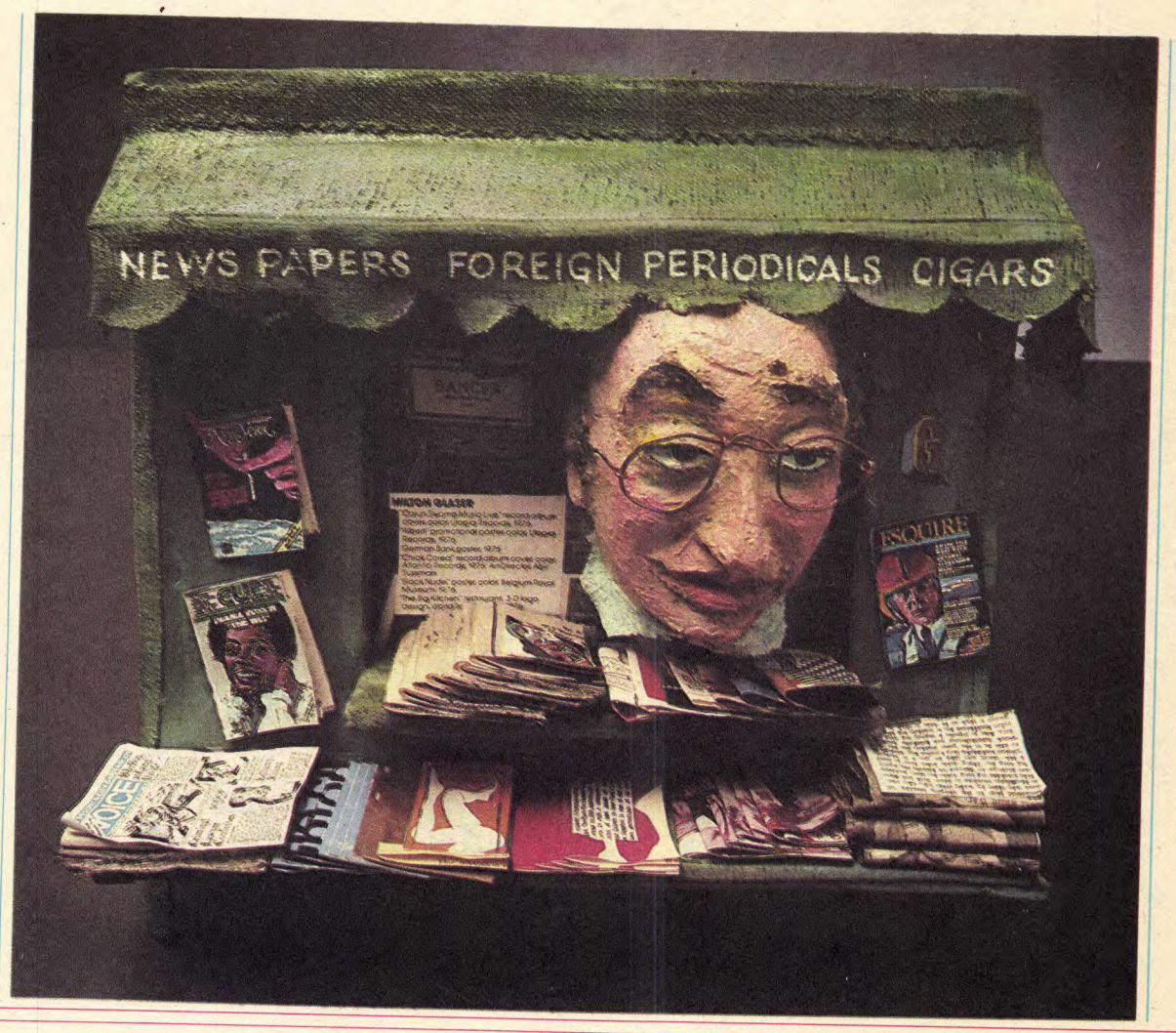
This Bass whose first name is Saul
Has a lot more than this on the ball;
Erudite and quite bright,
His words tend to delight
One and all with his Bronxian drawl.

LOU DORFSMAN

A clever designer named Lou,
Alumnus of famed Cooper U.;
With the cheers of his peers
In his ears all these years,
His motto: "So what else is new?"

When Lou was a budding young teen,
His efforts were heard but not seen;
An inadequate drummer,
He ruined people's summer—
This scourge of the borscht circuit scene.

Now creative VP in TV,
His CBS confreres all agree:
There is no debate
That Lou Dorfsman is great,
As far as their eye can see.



MILTON GLASER

A magazine mavin named Milt
Never cries over milk that is spilt;
But his stint with Esquire
Made him lose all desire
For magazines that need be rebuilt.

When it comes to illustrative styling,
His work is always beguiling;
He has clients galore
Who want more and more—
No wonder that Milton is smiling.

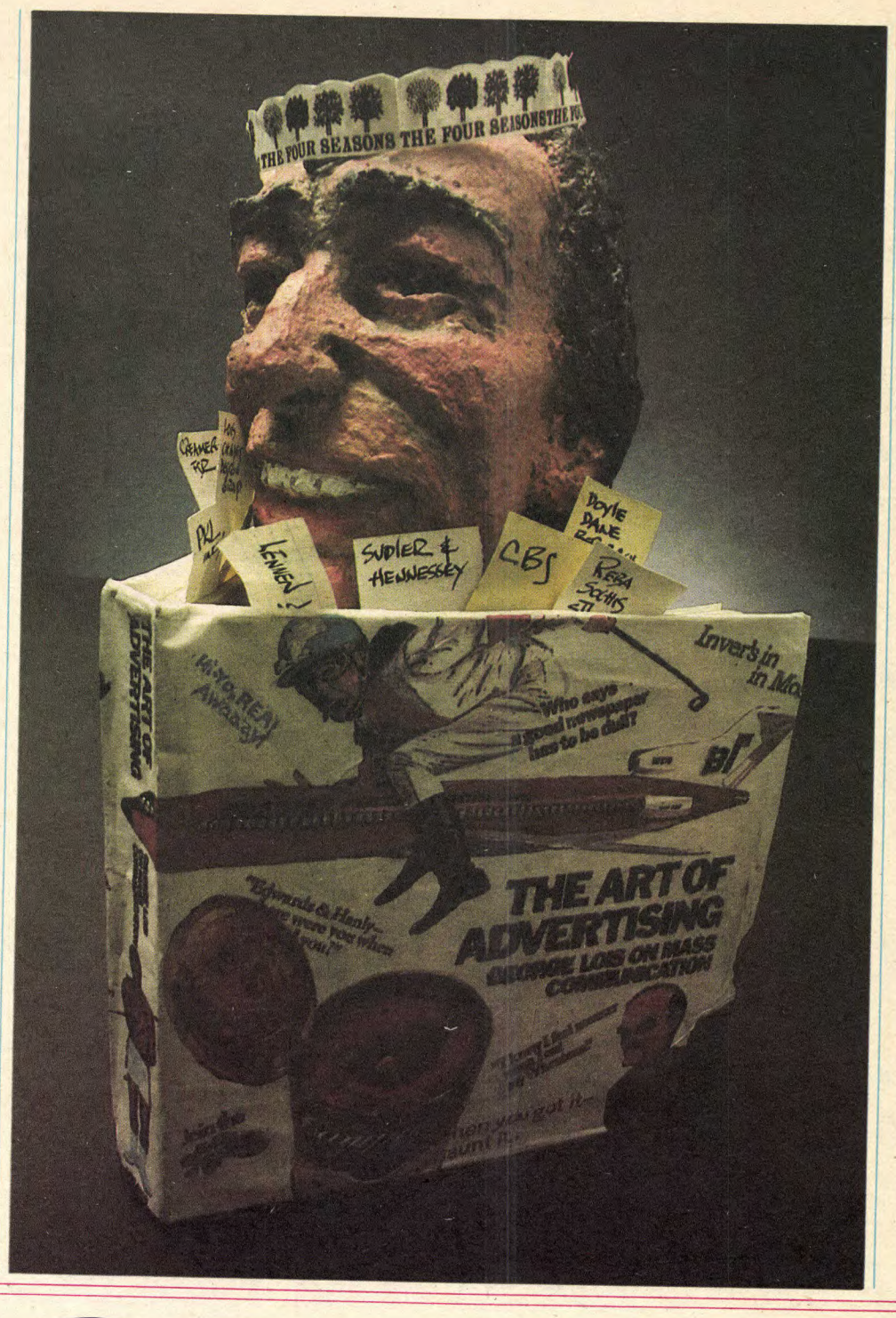
Though Glaser is long past his prime
As underground gourmet sublime;
He keeps sniffing the cork
Though he gave up New York
And now eats above ground all the time.

GENE FEDERICO

A famous A.D. named Gene
Whose work, to be believed, must be seen
Cooked up for New Yorker
A campaign that's a corker—
His perception's exceedingly keen.

Federico's consistently seeking
New ways, typographically speaking;
His competitors feel
He's a bit of a heel—
For the most, from each word, he is eking.

Gene's clothes have a no object price,
Not any old rag will suffice;
A *Times* fashion story
Shows the guy in his glory—
A P.R. device that's quite nice.



GEORGE LOIS

When it's esthetic perfection you seek,
It's prudent to look to the Greek:
According to Lois,
It's time that he show us
The earth shall inherit the meek.

George Lois, though basically shy,
Gets kicks out of guys he can fry;
He believes that a client
Should always be pliant—
Or else it's "hello" and "goodbye."

A new book that Lois has written
Uses four-letter words that are fittin';
You'll find it quite charming
Completely disarming—
For George, after all, is a kitten.

HERB LUBALIN

An avid alphabetical freak
Herb likes to take type that's oblique;
And fill up the o's
With buttons and bows—
Or whatever makes sense out of Greek.

In school where they go by the book
His passion for o's was mistook;
Words like fool, stool, and spool
Had caused him to drool—
So they thought he was some kind of kook.

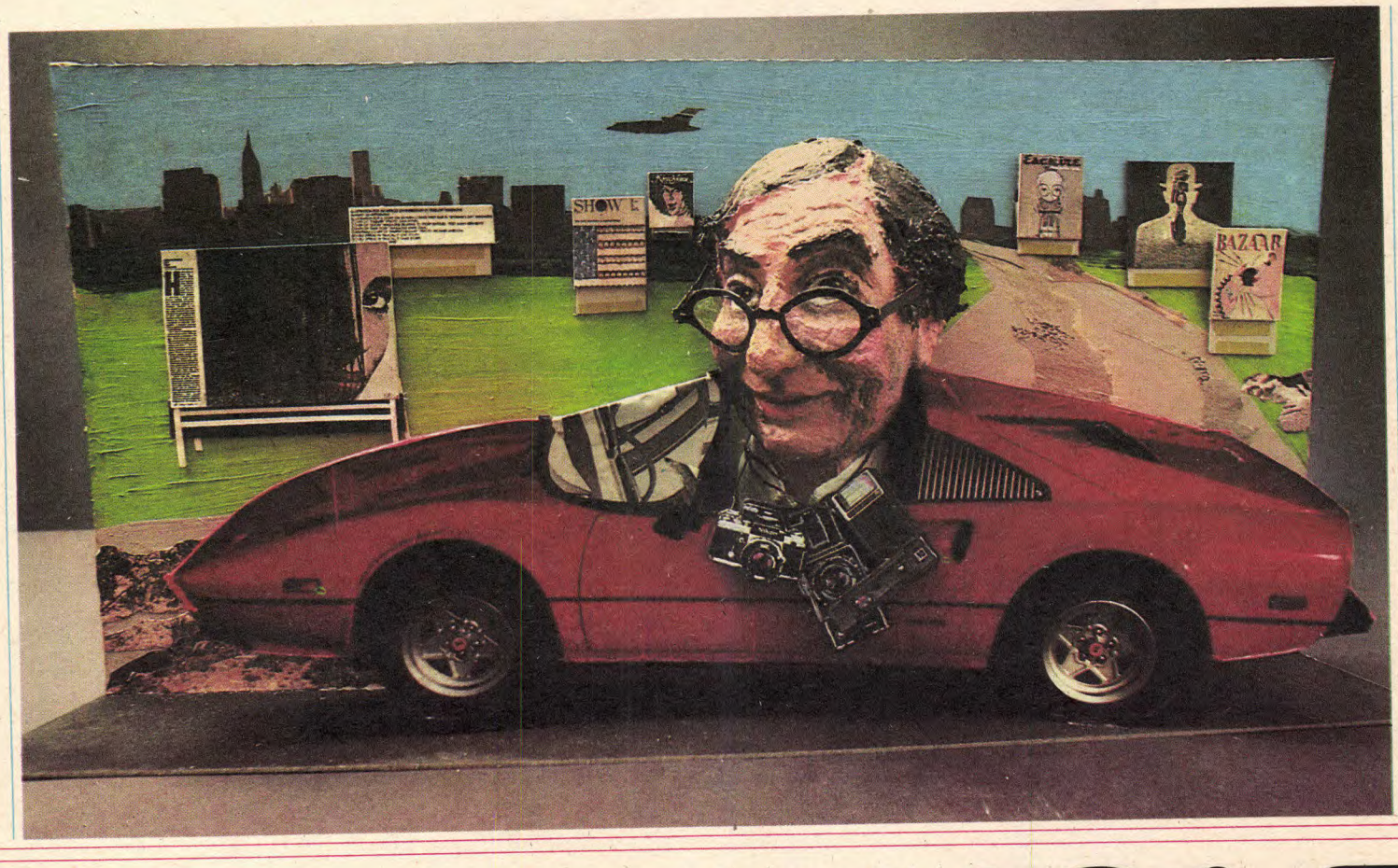
Although o's are the name of his game
There never ever were o's in his name;
For this only regret
Which shall remain ever stet—
He has his father and mother to blame.

CIPE PINELES

A designer whose talents are vast,
Cipe got to the top very fast;
At Vogue she was fired,
At Seventeen was rehired—
Alas! Your hard luck, Condé Nast.

Ma-a-a-ahvelous, her favorite word
Emanates from her mouth like a bird;
Fa-a-a-a-abulous, too
Another word she can coo—
To be believed, these words must be heard.

Pineles, a name we can't rhyme
Is bandied about all the time;
By both student and pro
And others who know
That Cipe hasn't yet reached her prime.



HENRY WOLF

Henry Wolf is a versatile guy
Two trades he does easily ply;
The photos he shoots
Are based on his roots—
In design, where his talent's sky high.

He shoots fabulous females galore
Which for Henry is never a bore;
He loves making pictures
Of femmes and their fixtures—
He says: "This is a chore I adore."

Henry's as wry as he's spry
With a wit that's exceedingly dry;
Of manner disarming
His bon mots are charming—
A Wolf, like a fox, he is sly.

Julio Vega: Southpaw Calligrapher

In this omnific world of ours, there seems to be no end of nonconformists. This is not by any means because they have deliberately set out to be so.

Case in point. *U&lc* design director Herb Lubalin—self-deprecating in every way—is nonetheless one of the better-known nonconformists, not the least of the visible symptoms being that he is sinistral. That is to say, he is left-handed.

Now this doesn't sound much like your ordinary attention-grabber. Yet, sooner or later, some curious stranger is bound to ask, "Who's the wise guy passing off all this left-handed stuff as graphic art?"

If approached personally, back to the wall, Herb then nimbly retreats to his famed mumbled defense—incomprehensible in most languages—that everyone is different and has his own signs of specialty and please excuse him while he gets back to work.

Not that he stands alone. Although left-handed people are distinctly in the minority, there were and are a fistful of very famous folk so gifted, or afflicted, as the case may be.

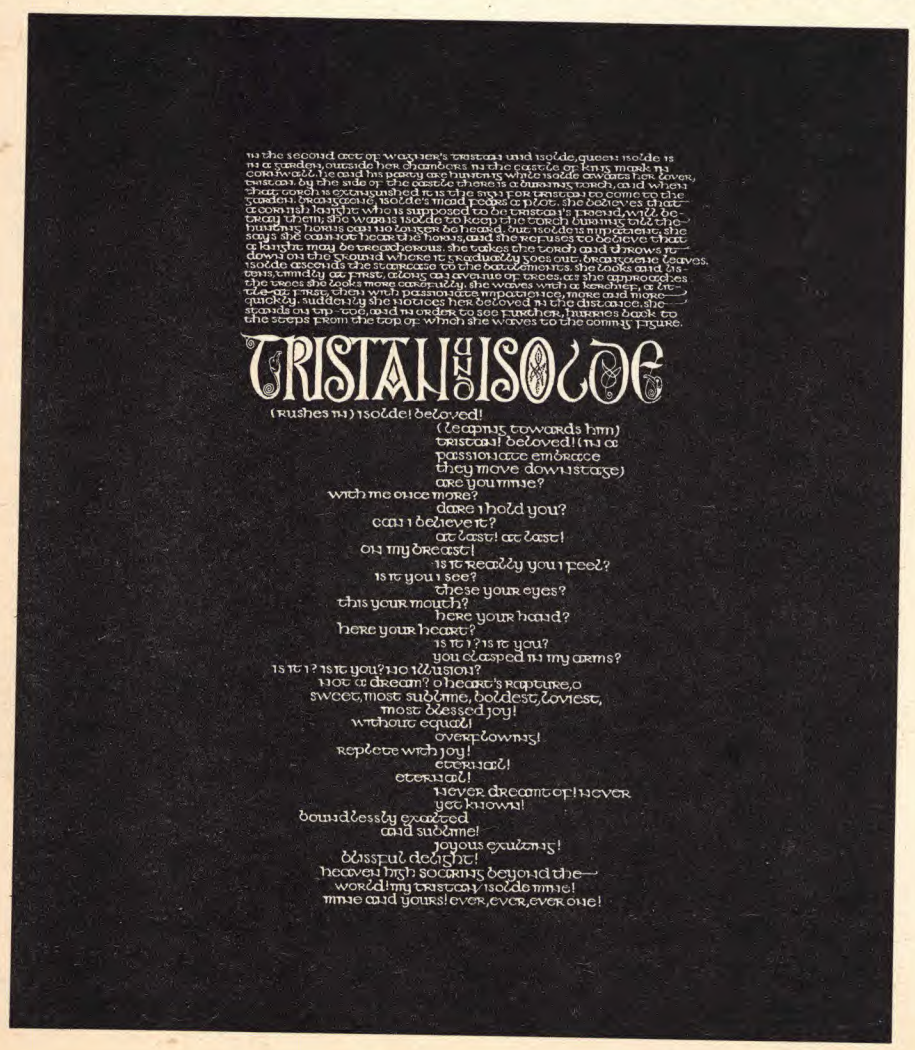
Harpo Marx, for example, was left-handed. Charlie Chaplin was left-handed. As were Judy Garland, Leonardo da Vinci, and Cole Porter. Add Babe Ruth, Kim Novak, and George II of England. Harry Truman was so constructed. To turn to the present, there are such as Rod Laver, Paul McCartney, Rex Harrison, and Julio Vega.

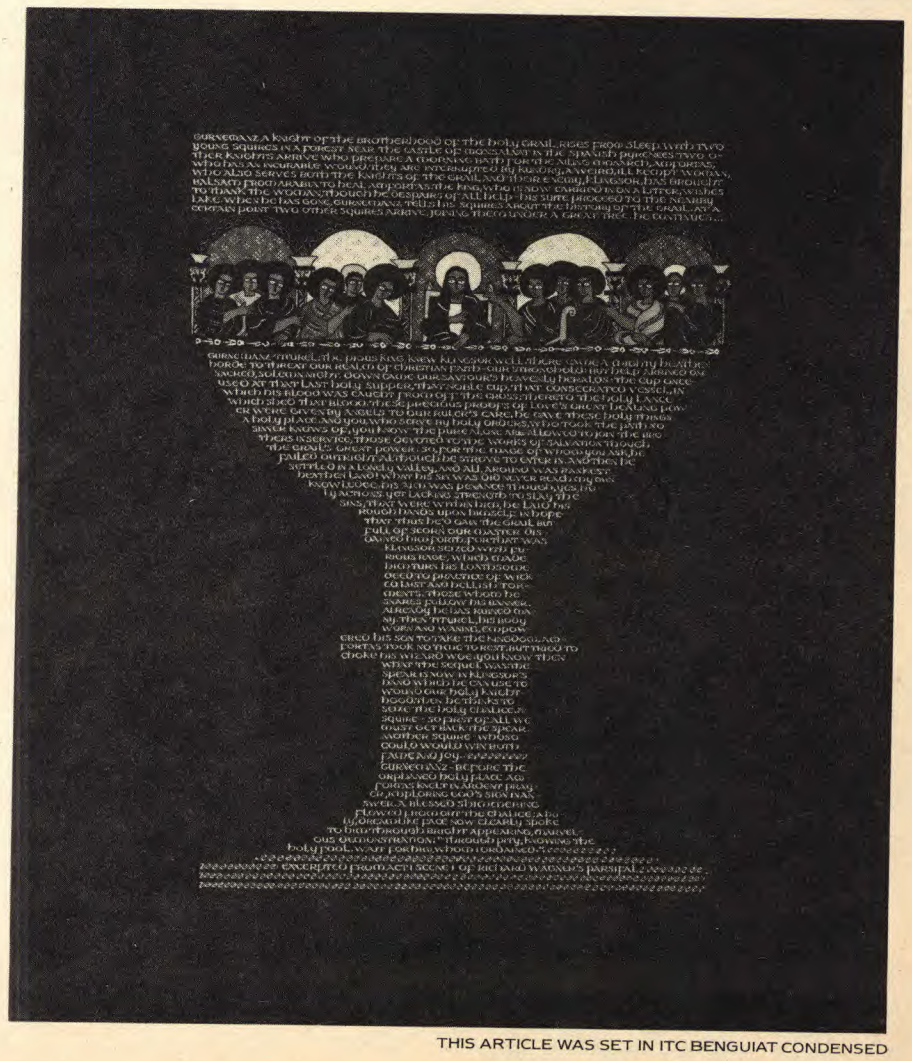
Julio Vega?

Not so well known, granted, as the numerous counterparts mentioned, but a not-insignificant example nonetheless. Julio Vega calls himself the "Southpaw Calligrapher," and his succinct analysis of what it's like to go through life lefty is a fair enough statement of how it is. According to Vega:

"It isn't easy and it isn't hard. It just means learning how to do things differently—sideways.

"Western writing wasn't exactly invented for the left-handed person. The basic





THIS ARTICLE WAS SET IN ITC BENGUIAT CONDENSED

problem—how to write from the left side of the page to the right (without dragging your hand across what you just wrote)—was something I had to deal with long before I ever tried calligraphy. First I had to grapple with penmanship.

"Probably like most left-handers, when I write from left to right, half the time I don't get to see what I'm writing. Or worse, I tend to smear whatever it is I've just written. And trying to twist my hand into a position above or below the letters is both unnatural and uncomfortable.

"Way back in elementary school—where left-handed anything was greatly discouraged—I found I could somehow cope with things by turning the paper sideways and writing at a full 90 degrees. From the top of the page to the bottom, it not only kept the lettering clean, but I was actually able to see what I was doing.

"Clearly, adapting this method to calligraphy is not simply a matter of turning the page and using a left-handed nib. It's more like learning to do everything differently—learning how to see letter forms at a 90-degree angle and translating that onto paper. Vertical strokes become horizontal and vice versa.

"As for instance:

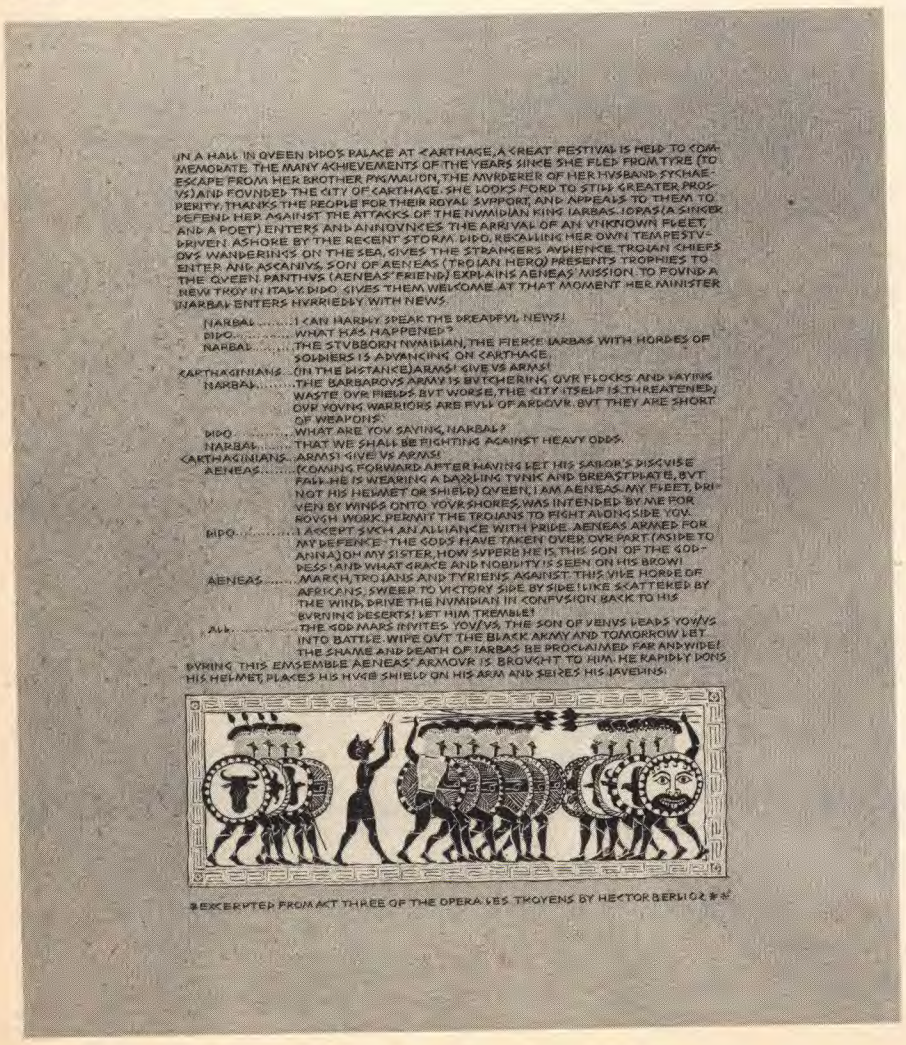
"While the minuscule letter 'm' consists of three downward strokes, I perceive it as made up of three horizontal strokes. Bizarre? Depends on whether or not you're left-handed. The italic letter 'o', as a second for instance, is a sloped vertical ellipse, which I see as a tilted horizontal ellipse.

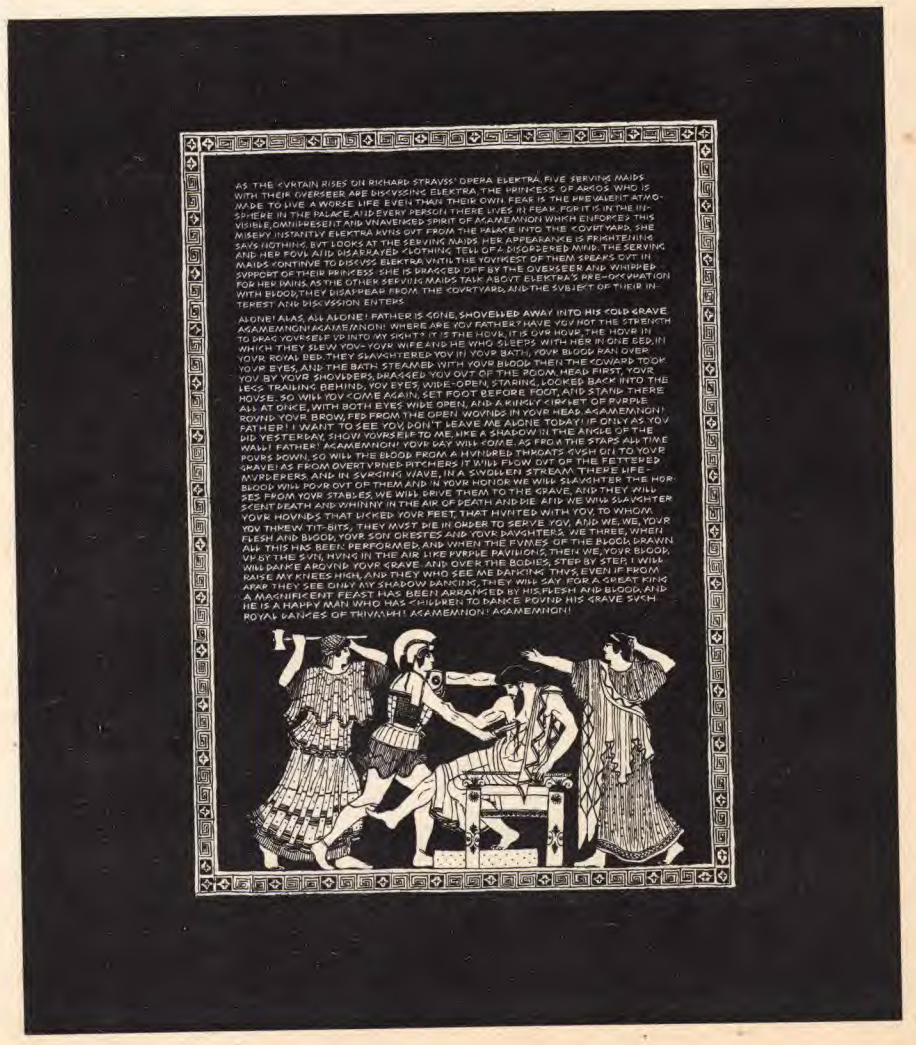
"All of which, of course, can get more than a bit confusing and downright frustrating when first learning the art of calligraphy. In the beginning, writing the way I do was somewhat difficult but, after a while—as with everything else—you come to take it for granted. Fortunately, I was lucky enough to have a teacher like Don Kunz whose patience, guidance, and experience got me through.

"Right now, I am working on a long-term calligraphic project illustrating various opera librettos from which the pieces on these pages were selected."

While looking over Julio's work, which we find completely fascinating, you might give final thought to a few more famous people who are "lefty": Reggie Jackson, Betty Grable, Jimmy Connors, Jack the Ripper, and Gerald Ford.

A famous writer once put it down for all time: "The left hand is the dreamer." It apparently is.





A SHORT TIME HAS PASSED SINCE RADAMES WAS TRIED AND SENTENCED TO DEATH FOR TREASON. RADAMES IS A YOUNG EGYPTIAN WARRIOR WHO IS FIGHTING AGAINST THE INVADING FORCES OF ETHIOPIA. HE IS IN LOVE WITH AIDA, DAUGHTER OF AMONASRO, KING OF ETHIOPIA. SHE HAS BEEN LED INTO CAPTIVITY BY THE EGYPTIANS AND HAS BEEN ENSLAVED. IN THIS SCENE THE STAGE IS DIVIDED INTO TWO HORIZONTAL LEVELS. THE UPPER LEVEL SHOWS THE INTERIOR OF THE TEMPLE OF VULCAN IN MEMPHIS – GLITTERING, ORNATE, BATHED IN LIGHT. THE LOWER LEVEL IS A DARK, GLOOMY VAULT. RADAMES IS LED INSIDE THE VAULT. A STONE DOOR CLOSES BEHIND HIM. HE IS LEFT ALONE.

RADAMES –
THE FATAL STONE HAS CLOSED UPON ME...
HERE IS MY TOMB. THE LIGHT OF DAY
NEVER AGAIN SHALL I SEE AIDA.
NEVER AGAIN SHALL I SEE THE ONE I LOVE.
AIDA, WHERE ARE YOU? MAY YOU AT LEAST
LIVE HAPPILY AND NEVER KNOW
MY DREADFUL FATE! WHAT CRY IS THAT?
A PHANTOM...A VISION... NO!
IT IS A HUMAN FORM...HEAVENS! AIDA!
AIDA –
IT IS I.
RADAMES –
YOU, IN THIS TOMB!
AIDA –
MY HEART FOREWARNED ME OF YOUR CONDEMNATION: INTO THIS TOMB WHICH WAS BEING OPENED FOR YOU I MADE MY WAY SE STEALTH, AND HERE, FAR FROM EVERY HUMAN EYE IN YOUR ARMS I WISHED TO DIE.
RADAMES –
DIE! SO PURE AND LOVELY! TO DIE FOR LOVE OF ME, IN THE FLOWER OF YOUR YOUTH TO FLY FROM LIFE? HEAVEN CREATED YOU FOR LOVE, AND I AM KILLING YOU THROUGH LOVING YOU! NO, YOU SHALL NOT DIE! I HAVE LOVED YOU TOO MUCH! YOU ARE BEAUTIFUL!
AIDA
(ECSTATICALLY) DO YOU SEE? DEATH'S RADIANT ANGEL HASTENS TOWARDS US, AND CARRIES US TO ETERNAL JOY UPON HIS GOLDEN WINGS. ALREADY I SEE HEAVEN OPENING... THERE ALL TORMENT CEASES... THERE BEGINS THE ECSTASY OF AN IMMORTAL LOVE.

EXCERPT FROM ACT IV SCENE II OF GIUSEPPE VERDI'S AIDA

JULES MASSENET'S OPERA, THAIS, TAKES PLACE IN EGYPT DURING THE FOURTH CENTURY IN THE PERSIAN ACT ALEXANDER, RETURNS FROM A TRIP TO ALEXANDRIA. HE INFORMS THE COURTESAN, THAIS, HOW SHE WILL FIND THE LONG TO ON THE CORRUPTION INTO THE CITY WHERE THE COURTESAN AND ACCESS, THAIS, HOLDS OPEN HIS CHAIL. WHEN HE DECLARES HE OUGHT TO HAVE SOUL, JEALOUSY, THE LEMPOR, WARNS THEY DO TAKE NOTHING TO DO WITH THE GODLESS LAERSON IN THE SCENE ALEXANDER, SEES THAIS IN THE DESERT, ACCOSTS HER, DECLARES WHO ONCE TOOK TO RESCUE THAIS FROM CHARGE. AGAIN FOR ALEXANDRIA, THERE HE VISITS HIS OLD FRIEND NICIAS WHO INVITES HIM TO A FAREWELL PARTY THE GIVING THAL EVENING. THE GUESTS TAKE OUT TO BATHE THEY DISCUSS THAIS ON VIEWING ALEXANDER, WHO IS GREATLY AFFECTED BY HIS LOOKS. QUESTION THAT HIS SECRETARY, PHILOTAS, HAS TO DO WITH THE CARE OF LOVE. ALEXANDER, REPLIES THAT HE WILL BRING SALVATION TO JEWISH FOR OWN HOUSE WHEN THE PREPARES TO PERFORM THE DANCE ALEXANDER, SAW IN HIS DREAM HE MUSTS YOU, FORBIDDEN BY THE NEXT ACT THAIS BEGINS HAVING WITH A NEW ACCORD AND ACCESSORIES BUT SHE SOON COMES THEM AWAY

THAIS – (ALONE, WEARY AND BROKEN) AH! I AM ALONE, ALONE AGAIN. ALL, ALL THESE YOUTHS WHO HOVER NEAR ME, IN DEED BEFACE AND FRIENDLY, THE WOULD ASK SPIRITS, AND THE HOURS CRUSHES MY SOUL, IN VAIN MY WHERE SHALL I FIND REST? HOW SHALL I SECURE HAPPINESS? (SHE GAZES A MIRROR, DISMAYED) OH! MY EARTHFUL MIRROR, COMPARE, YOU TELL ME TRUE! AM I BEAUTIFUL, AND SHE I SHALL ALWAYS BE BEAUTIFUL, THAT NOTHING WILL WITHER THE ROSE OF MY LIPS THAT NOTHING WILL CURE REF THE PURE GOLD OF MY HAIR, TELL ME, MIRROR, TELL ME TRUE! AM I BEAUTIFUL, AND SHE I SHALL ALWAYS BE BEAUTIFUL, AH! WILL ALWAYS BE BEAUTIFUL (SHE LISTENS AS THOUGH A VOICE SPOKE OF HER FROM THE SHADOWS) AH! KEEP SILENCE, MALEVOLENT VOICE. THE VOICE THAT TELLS ME THAT, YOU WILL GROW OLD AND ONE DAY THAT WILL NO LONGER BE THAIS NOT NO! I WILL NOT BELIEVE IT. BREAKING FOR SCALE OF VENUS! VENUS, DIA, ONE I AM BEAUTIFUL! VENUS, TELL ONE THAT MY BEAUTY IS MAGICAL! VENUS, INVISIBLE YOU PRESENCE! VENUS, SPEAK OF THE BANNERS, VENUS SPEAK TO ME, SPEAK TO ME! TELL ME I AM BEAUTIFUL! (SHE SUDDENLY SEES ALEXANDER, WHO HAS COME IN RESTLESSLY, STOPPING ON THE THRESHOLD) THAIS, YOU HAVE COME, AS YOU SAID YOU WOULD!

ALEXANDER – (TURNING AWAY) A PRAYER, WE HALL THE PRAYER! (LOUD LIKE THE WALL) THAIS, PLACE BE, WE LAD TO ONE! BE NEAR LIKE THE POWER OF HER BEAUTY OBLIGED OVER MY WILL!

THAIS – (WITH A SMILE) WELL, YOU CAN SPEAK NOW!

ALEXANDER – I HAVE HEARD ONE, YOU ARE HEEDLESS AT ANY WOODS! AND THAIS, WHY I WANDERED TO KNOW YOU, AND THAT IS WITH BRING YOU I HAVE GIVEN DERSTOOD HOW GLORIOUS IT WOULD BE FOR ME TO VANQUISH YOU!

THAIS – (SMILING) YOUR PRAISE IS LOFTY BUT YOUR PROSE IS LUCIDLY PRESUMPTUOUS. I AM TAKE CARE LEST YOU LOVE ME!

ALEXANDER – (WITH WARMTH) AH, I LOVE YOU THAIS, I LOVE YOU! THAIS, I LOVE YOU SO MUCH TO HAVE LOVE YOU AS YOU DEMAND! I LOVE YOU! I CRIED! I REALLY LOVE YOU, I PROMISE YOU BECAUSE THINGS OF THAI FLOWERED PLEASURES AND A STONE HEART'S DESIRES OF THE BLISS BRING YOU NOW WILL NEVER END!

THAIS – (HAUGHTILY) AH! SHOW ME THOSE THE WONDERFUL LOVER! THOSE LOVE THAT ARE ONE LANGUAGE ISSUES.

ALEXANDER – THAIS, DO NOT SEEM! THE LOVE I PROMISE YOU IS AN UNKNOWN LOVE!

THAIS – (LIGHTLY) YOU ARE CONFIDENT OF MY PRESENCE, ALL THE DELIGHTS OF LOVE ARE KNOWN TO ONE.

ALEXANDER – THE LOVE YOU KNOW BRINGS NOTHING, BUT SUNDAY (THE ONE) BRING YOU IS THE ONLY GLORIOUS LOVE.

THAIS – I THINK YOU ARE RASH TO OFFER YOUR YOUR DESIRES.

ALEXANDER – (SPEAKING YOU) I ONLY WISH TO WIN YOU OVER QUICKLY! (WITH STRIKING THE PASSIONATE) AH, YOU SHALL WITNESS ONE WITH FIERY SPEECH IS NOT THE ONE BRING YOU, OH DEFIANCE, I MAY CONQUER YOUR HEART AS IT WOULD WITH THE WILL SHALL BE LIVER YOU BEFORE YOU AND SHALL CHANGE MY WORDS THE A JORDAN WHO SEEKING STRANGE WINDS WILL PREPARE YOUR SOUL FOR ETERNAL LIFE?

THAIS – (PERPLEXED, GLANCES AT HIM, ABRUPTLY) YOUR ETERNAL LIFE!

ALEXANDER – FOR ETERNAL LIFE!

THAIS – (LOOKING A DECISION, BITTERLY) ALEXANDER, PERFECTWELL, OBEDIENCE REVEAL TO ONE ALL THIS MYSTERIOUS LOVE. I OBEY YOU... I AM YOURS!

THE SCENE OF THE OPERA TAKES PLACE IN BYZANTIUM. DURING THE PRELUDE THE DUCHESS OF ORLEANS, PRISONER OF ROLAND, HAS BEEN DRAGGED PRISONER BEFORE THE DUKE OF ORLEANS. ESCLARMONDE, THE HAS BEEN ORDERED TO ALEXANDRIA, WHERE HE WILL STAY UNTIL HIS RETURN. ESCLARMONDE, ALSO PRISONER, IS ON HIS WAY TO ALEXANDRIA. ROLAND, THE WARRIOR, WHO HAS COME TO RESCUE HIS BELOVED, ESCLARMONDE, ARRIVES IN THE PRESENCE BELLE WHEREAS THE DUKE OF ORLEANS, ESCLARMONDE, ALSO PRISONER, WHO HAS ONCE SEEN AND FALLEN IN LOVE WITH LADY, ESCLARMONDE, PRESENTS HIMSELF TO THE DUCHESS, ESCLARMONDE

PARSEIS – OH MY SISTER, MY GENTLE SOVEREIGN! IN YOUR BELOVED EYES I SEE THE GLINT OF TEARS! WHAT DISTRESS DARKENS YOUR HEART? ALAS! AH! SPEAK! TELL ME YOUR SECRET, SOVEREIGN!

ESCLARMONDE – DO YOU NOT REALISE WHAT THEY ARE? AN IMPLACABLE LAW SETS ME APART FROM OTHER MORTALS, AND SHUTS ME AWAY LIKE AN IDOL! BUT EVEN MORE CRUEL YET IS THE DECREES THAT THE CHANCE RESULTS. ALL COMMANDME SHALL DECIDE THE FUTURE OF MY CHOICE AND OF MY LOVE!

PARSEIS – BUT IS OUR FATHER MADE YOU TO PRESS, HE ALSO MADE YOU SORCERESS! THEREFORE LANGUISH NO LONGER YOU HAVE THE POWER TO WHICH YOU WILL. FROM AMONG THE KINGS REIGNING OVER MANY NATIONS, FROM AMONG THE KNIGHTS PRAISED THROUGHOUT THE WORLD CHOOSE A HUSBAND FOR YOURSELF! OH MY SISTER, PROMISE YOU WILL! YOU WILL LOVE!

ESCLARMONDE – ALAS! PARSEIS! I BEGGED AND IN LOVE!

PARSEIS – YOU ARE IN LOVE?

ESCLARMONDE – IN LOVE WITH A GLORIOUS VICTOR! THE KNIGHT, ROLAND, COUNT OF BLOIS! HE ONCE CAME THROUGH BYZANTIUM, BUT HE WAS NOT ABLE TO REMAIN. THE SECRET OF THE ADORABLE LAW CONCEALS MY DEAREST REGRETS! IN THE LONELY COLD OF MY LIFE, HIS MIRACLE PROUD BROWNS FIERY GLOWS WILL REMAIN ENGRAVED FOREVER IN MY SOUL! HIS ROLAND I WOULD SEE AS VICTOR IN THE TOURNAMENT! I BREAKS IN MARVELLAS! HE IS IN FRANCE! BECAUSE THINK OF ME!

EXCERPTED FROM JULES MASSENET'S OPERA

ESCLARMONDE

Excerpt from Act 1 Scene 3
of Gaetano Donizetti's

L'elisir D'amour

The action takes place in an Italian village. Adina, a wealthy beauty, her friend Gianetta, and a group of peasants elude the mid-day breath a shade tree on the girl's estate. From a distance Nemorino, a young villager, watches the bucolic scene, he laments that he has nothing to offer Adina but his love. The peasants urges their mistress to read them a story – how Tristan softened the heart of Isolde with a magic love potion. No sooner has she done so than the braggart Sergeant Belcore swaggers in with his troop. The soldier's conceit amuses Adina, but he is not dissuaded from asking her hand in marriage. Promising to think the offer over, she orders refreshment for his weary comrades when Adina and Nemorino are left alone they exchange a few words.

Adina – The same old annoyance!
The usual sighs! You'd do better
to visit your uncle in the city.
They say he's ill, seriously ill.

Nemorino – His illness is nothing.
next to mine. I cannot love...
I've tried a thousand times...

Adina – But if he dies and makes another
his heir?

Nemorino – What's the difference to me?

Adina – You'll die of starvation,
with no help from anyone.

Nemorino – Starvation or love... it's the
same to me.

Adina – Now listen. you're a good boy,
and you're modest. You surely can't
think of competing with that
sergeant. So I'll tell you frankly
that your hopes are in vain.
for I am capricious,
and no love is born in me
but that it dies at we

Nemorino – Oh! Adina!... Why is that!

Adina – What a question!
Ask of the welcoming breeze
why she flits without rest
over the lily, over the rose,
over the field and the brook.
she'll tell you it's her nature
to be fickle and faithful.

Nemorino – And so I must?...

Adina – Give up loving me. Flee.

Nemorino – oh, dear Adina, I can't.

Adina – you can't? And why not?
Why? Why?

Nemorino – Why not! Why not?
Ask the stream why he must
murmur from the hill where he begins and runs to the inviting sea,
to the sea, where he must die.
He'll tell you that he is drawn
by a power he cannot explain.

Adina – And you want?...

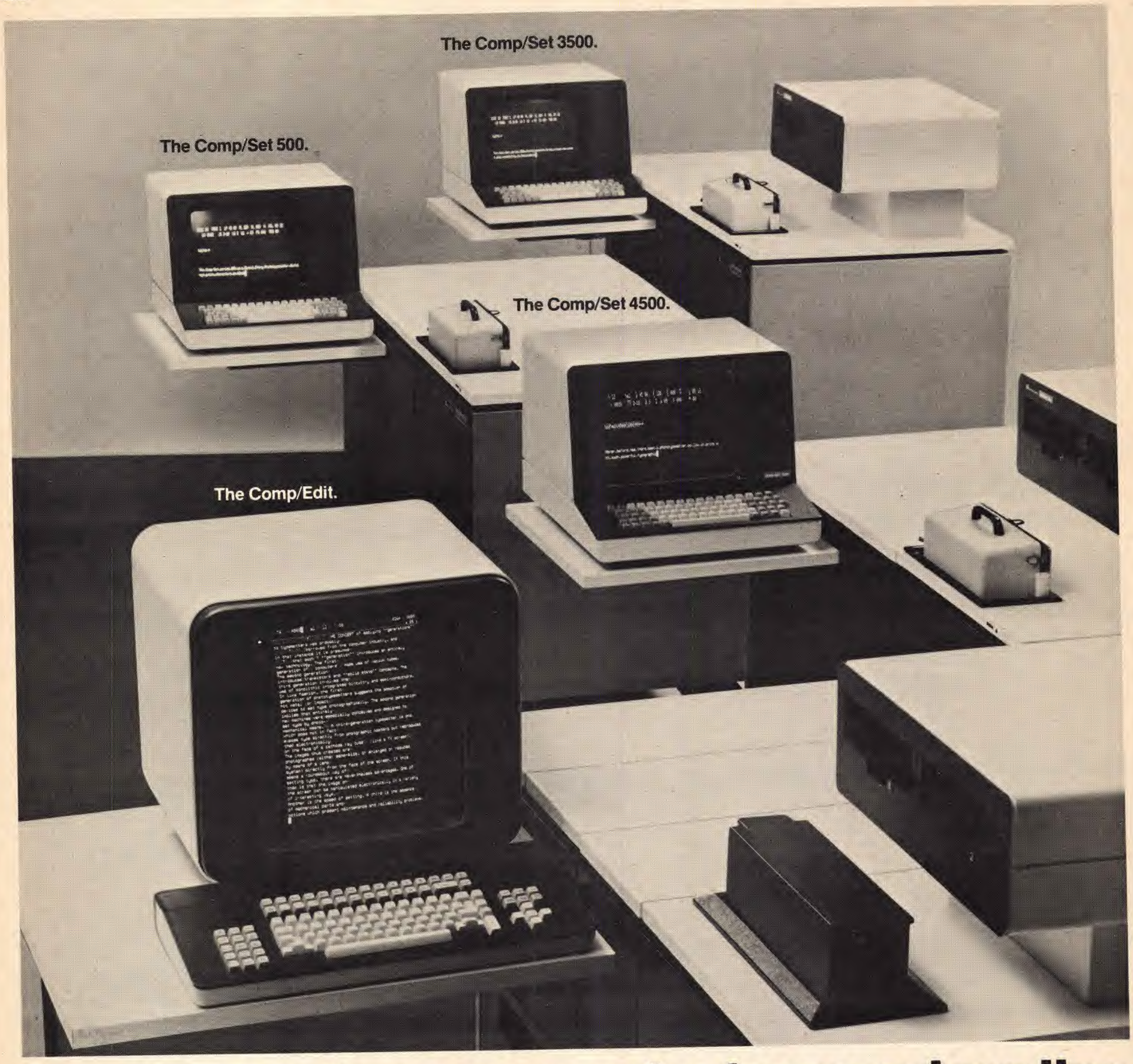
Nemorino – To die like him.
But to die, pursuing you.

Adina – Love another. you can do that.

Nemorino – Ah no, that? impossible,
no, no, impossible!

Adina – To cure yourself of such madness,
this folly of contrast love,
you should imitate my custom.
love a new one everyday.
As one nail drives out another,
so the new love drives out the old.
In this way I laugh with pleasure,
in this way my heart is free.

Nemorino – Only you I see or think of,
night and day in every place,
I'm unable to forget you,
in my heart your face is stamped.
With this changing whim of yours
any other love might change,
but never, never, ah, no, never
can the first love leave my heart.



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At Graph Expo, Varityper announced a phototypesetting breakthrough. Dry type. Our new Dryex process gives you high quality type without any chemical processing. So you can set it up anywhere in your office.

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the Informationists.

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SKILLS FOR HIRE*

Mountain climbing perspective which suits poster or public information signage by Advertising Design student John Revez of the Colorado Institute of Art. Design School students concentrate on the commercial applications of their work.

TOP GRAPHIC TALENTS VISIT DESIGN SCHOOLS

NEW YORK—The Design Schools Information Offices, based in the "Big Apple," arranged for visits from a number of top-of-the-league pros this past summer. Seymour Chwast held a workshop at the Fort Lauderdale institute and was commissioned to do a poster for the school. At the Colorado campus, Franklin McMahon showed students his illustrated film reportage, while Ogilvy & Mather's Robert S. Smith, at the Atlanta school, talked about agency life and art direction. Pittsburgh students spent two days with *New York Times/Playboy* illustrator Brad Holland. These are but a few of the "pros" who spent summer days at The Design Schools.

SAUL BASS AND WIFE CHAT WITH JOHN WINBERG OF THE ART INSTITUTE OF PITTSBURGH.

EDUCATION DIRECTORS MEET AT ASPEN

ASPEN—Each of the five Design Schools sent its director of education to this year's week-long International Design Conference. Following the conference, these directors and other administrators conducted an intensive, three-day curriculum planning meeting. Discussions involved higher standards in design education. Sitting in on the meeting with ideas and guidance were Milton Glaser, Jack Roberts and Jivan Tabibian—all board members of the Aspen conference.

TAREYTON MAN FINDS HE'D RATHER SWITCH.

NEW YORK—The "glamour of advertising" always attracted Laird Miller, a graduate of the Art Institute of Pittsburgh, and he was determined to reach the Madison Avenue mainstream with a minimum of way stops. He did. After a stint with a small Atlanta agency that had a piece of the Coke account, Laird leapfrogged all the way to New York City and the Daniel & Charles agency. There, he was assistant art director on the Tareyton account—working on layouts and typefaces, and at photography sessions with the likes of Bert Stern and Les Underhill. But, unlike the typical "Tareytoner," Laird discovered he'd rather switch—to Tatham-Laird (no relation) & Kudner, where he's art director on *Medley* magazine. Laird credits his rapid rise in part to his Design School training and counseling. "The Institute set me up with some good interviews," he says. "A lot of guys my age are still sweating it out in the mail room, waiting for that first break."

ERRATUM: In the last issue, this page incorrectly credited Ken Trout with the creation of the MORE cigarette package design. The creator of the MORE package was Alvin H. Schechter, President of The Schechter Group, Inc. We regret this inaccuracy and any inconvenience it may have caused.

***The Design Schools**

Art Institute of Atlanta
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Pittsburgh
Colorado Institute of Art

A series of programs and seminars featuring noted designers, artists and filmmakers will be given at intervals in key American cities. Sponsored by The Design Schools and local art directors clubs, the programs will be announced by mail in various local areas. Watch for your invitation.

The Design Schools Graduates have had 24 months of intensive, specialized preparation in a variety of skills, including: advertising design, typography, photography, illustration, drawing, perspective, lettering, airbrush, package design, multi-media, animation, mechanicals, pre-separation and many others. They are prepared to work productively for you.

Edward A. Hamilton, Design Director 9
The Design Schools
Pan Am Building, Suite 256, East Mezzanine
200 Park Avenue
New York, N.Y. 10017

I would like to know more about The Design Schools graduates. ☐
I don't have immediate need, but please keep me advised. ☐
Include me on your invitation list for seminars and programs. ☐

Name: _____ **Position:** _____

Company _____ **Phone:** (___) _____

Address _____ **City:** _____ **State** _____ **Zip:** _____

Skills of special interest to me: _____

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This message was composed on an EditWriter 7500 with several typefaces available from the **UltraFont** library including Garth Graphic, ITC Souvenir, English Times, Century Old Style, Goudy Old Style, Helios II, Stymie and Paladium.

For a FREE booklet showing **UltraFont** typeface availability please write to:

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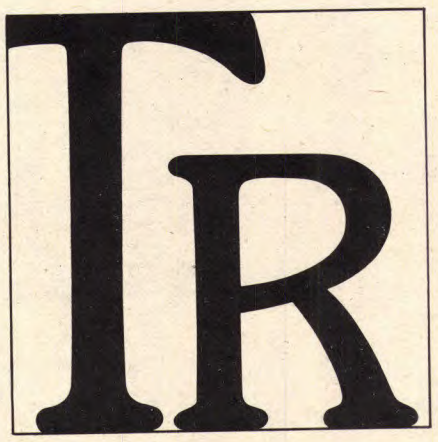


TRUE CUT SMALL CAPITALS

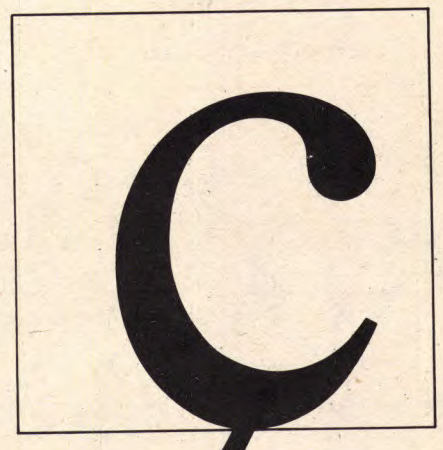
True cut small capitals are ideally suited for business cards, to accent the beginning paragraphs in book composition, to high-light brand names in text and advertising copy, and to bring out the most important features in every kind of composition.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

LANGUAGE IS THE AMBER in which a million subtle and precious thoughts are safely embodied and preserved...

MANAGEMENT BACKGROUND
JOHN R. LEE
President of Engineering
Mr. Lee joined the company in 1964...

PAUL W. JOY
President of Finance
Mr. Joy has been with the company since 1961...



Floating Accents and Foreign Language Characters

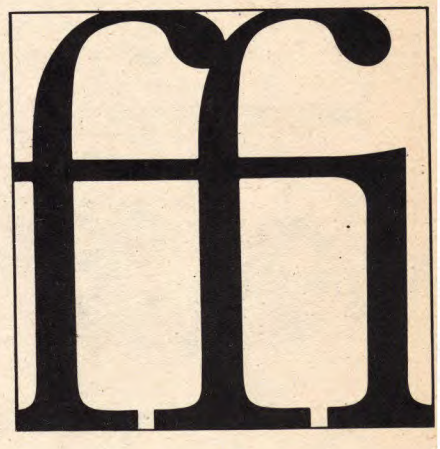
The floating accents, a dotless "ı", and punctuation marks for the most frequently used foreign languages are included for occasional foreign language material or when foreign language material is interspersed with English language text settings.

ÄäÁáÀàÂâÃãçßı£¡¿«»

«La société provençale à la fin du moyen âge...»

Antología de poesía española...

Gemütlichkeit, fröhliche Musik, ein lustiges Späßchen...



Ligatures

Compugraphic provides a full set of the most frequently used ligatures today: these time and space saving combination letterforms improve legibility and are an indication of quality typesetting.

ffffiffiflffl

"The first consideration for the making of a flawless soufflé with minimum of effort is the efficient organization of your recipe file."

New UltraFont Copy Stand Out Crowd

56

Old Style Numbers

The small caps complement contains a set of old style numbers. The numbers are designed with ascenders and descenders. Their use creates an even tone within text composition.

1234567890

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7/8

Fractions

A full complement of the nine most common fractions in roman, italic and bold weights are another time saving function.

1/8 3/8 5/8 7/8 1/3 2/3 1/2 1/4 3/4

Roman Fractions:

3/4 cup flour
1/2 cup sugar
2/3 cup butter
1/3 cup light rum
3/8 tbsp. salt
5/8 tsp. baking powder
2/3 cup ground nuts
1/8 cup sesame seeds
7/8 tsp. poppy seeds

Italic Fractions:

Combine 1/2 the sugar with 3/4 cup of flour in 2 1/2 quart baking dish. Add 2/3 cup...

63/64

Superior and Inferior Numbers

Superior and Inferior numbers are included in the complement for use in footnotes, specialty advertising, and technical material. A piece fraction bar is included to allow the construction of fractions and values not already available.

1234567890/1234567890

Fractions:
Fractions like 17/64 and 3/32 are now easy to construct...

Formulae:
H_2O
O_2
NH_4Cl
$C_6H_{12}O_6$
$CHCl_3$

Footnotes:
Quotations from poetry are usually centered on the page and set line for line.[1]

1

Fitted Number 1

The fitted number 1 in roman, italic, bold and bold italic complements eliminates the wide character spacing common to tabular composition.

1

Fitted	Tabular
81915	81915
43121	43121
98516	98516
61194	61194
50216	50216
11915	11915

Fitted
In 1914, Goudy completed his 116th type design...

Tabular
In 1914, Goudy completed his 116th type design...

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THE ODDS ON JUST ANY TYPESETTER BECOMING A MEMBER OF THE ATA ARE ABOUT THE SAME AS THE ODDS ON A BASSET HOUND WINNING THE KENTUCKY DERBY.

The odds on the average basset hound making it into the winner's circle at the Kentucky Derby are astronomical.

But the odds on the average typesetter making it into the Advertising Typographers Association aren't much better.

In fact, with over 10,000 typesetters in the world, only 56 are ATA members today. So the odds are about 200 to 1.

That's because, in order to become an ATA member, a typographer must meet an exceptionally high set of standards that include typesetting technology, work quality and business ethics.

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Another New Face in the Crowd: ITC Benguiat Gothic

ITC Benguiat Gothic
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Designer, Ed Benguiat has taken the basic design traits from his popular ITC Benguiat and combined them with round serifless stroke endings to create a very different family of typefaces—ITC Benguiat Gothic. These eight innovative type designs are available right now from your local Compugraphic Typographer.

compugraphic
Compugraphic Corporation,
Wilmington, Massachusetts 01887

BERTHOLD FOTOTYPES

BERTHOLD

Avant Garde Gothic ITC	schrägmager extra light oblique oblique maigre
Avant Garde Gothic ITC	Buch schräg book oblique romain labeur oblique
Avant Garde Gothic	schräg normal medium oblique oblique demi-gras
Avant Garde Gothic	schräg halbfett demi-oblique oblique demi-gras
Avant Garde Gothic	schräg fett bold oblique oblique gras
Bauhaus ITC	mager light maigre
Bauhaus ITC	normal medium normal
Bauhaus ITC	halbfett demi demi-gras
Bauhaus ITC	fett bold gras
Berthold-Script	normal regular normal
Berthold-Script	halbfett medium demi-gras
Benguiat ITC	Buch book romain labeur
Benguiat ITC	normal medium normal
Benguiat ITC	halbfett bold demi-gras
Benguiat ITC	kursiv medium italic italique
Benguiat ITC	Buch kursiv book italic romain labeur italique
Benguiat ITC	kursiv halbfett bold italic italique demi-gras
Bookman ITC	mager light maigre
Bookman ITC	normal medium normal
Bookman ITC	halbfett demi-bold demi-gras
Bookman ITC	fett bold gras
Bookman ITC	kursiv mager light italic italique maigre
Bookman ITC	kursiv medium italic italique
Bookman ITC	kursiv halbfett demi-bold italic itaique demi-gras

Bookman ITC	kursiv fett bold italic italique gras
Caslon Buch	normal regular normal
Caslon Buch	halbfett medium demi-gras
Caslon Buch	kursiv italic italique
Century	kursiv expanded italic italique
Century ITC	Buch book romain labeur
Century ITC	ultra ultra ultra
Century ITC	Buch kursiv book italic italique romain labeur
Century ITC	ultra kursiv ultra italic ultra italique
Century Old Style	kursiv italic italique
Cheltenham ITC	Buch book romain labeur
Cheltenham ITC	ultra ultra ultra
Cheltenham ITC	Buch kursiv book italic romain labeur italique
Cheltenham ITC	ultra kursiv ultra italic ultra italique
City	mager light maigre
City	halbfett medium demi-gras
City	fett bold gras
Clearface Gothic	normal regular normal
Clearface Gothic	fett bold gras
Clearface Gothic	extrafett ultra bold extra gras
Concorde	kursiv halbfett medium italic italique demi-gras
Eras ITC	mager light maigre
Eras ITC	Buch book romain labeur
Eras ITC	normal medium normal

Eras ITC	hal demi- demi-
Eras ITC	
Eras ITC	
Fenice	no re no
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Flyer	
Flyer	schn bold conde étroi
Futura	fe bold c gras é
Futura	extrafett schma extra bold condensed c étroit extra gras c
Amsterdamer Garamont	r r
Garamond ITC	r
Garamond ITC	romain
Garamond ITC	
Garamond ITC	
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Garamond ITC	kurs ult ultra
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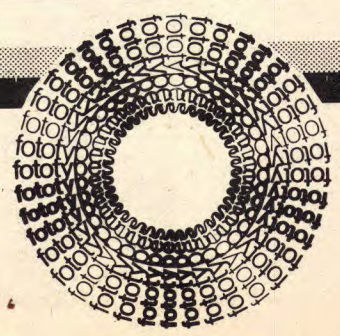
Garamond ITC	kursiv schma light condens italique étroit



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Garamond ITC	Buch kursiv schmal book condensed italic romain labeur italique étroit
Garamond ITC	kursiv schmalfett bold condensed italic italique étroit gras
Garamond ITC	kursiv ultra schmal ultra condensed italic ultra italique étroit
Garamond	fett bold gras
Gill Sans	kursiv halbfett bold italic italique demi-gras
Gill Sans	ultra schmalfett ultra bold condensed ultra étroit gras
Goudy	extrafett heavy face extra gras
Horley Old Style	normal regular normal
talia ITC	Buch book romain labeur
talia ITC	normal medium normal
talia ITC	halbfett bold demi-gras
talian Old Style	normal regular normal
talian Old Style	halbfett bold demi-gras
talian Old Style	kursiv italic italique
abel ITC	Buch book romain labeur
abel ITC	normal medium normal
abel ITC	halbfett demi demi-gras
abel ITC	fett bold gras
abel ITC	ultra ultra ultra
ubalin Graph ITC	mager extra light maigre
ubalin Graph ITC	Buch book romain labeur
ubalin Graph ITC	normal medium normal
ubalin Graph ITC	halbfett demi-bold demi-gras
ubalin Graph ITC	fett bold gras

Murray Hill	halbfett bold demi-gras
Poppl-Exquisit II	
Quorum ITC	mager light maigre
Quorum ITC	Buch book romain labeur
Quorum ITC	normal medium normal
Quorum ITC	halbfett bold demi-gras
Quorum ITC	Black Black Black
Romana	ultra ultra ultra
Sabon-Antiqua	normal regular normal
Sabon-Antiqua	halbfett medium demi-gras
Sabon	kurisv italic italique
Sorbonne	normal regular normal
Sorbonne	halbfett medium demi-gras
Sorbonne	fett bold gras
Sorbonne	kursiv italic italique
Sorbonne	schmalhalbfett medium condensed étroit demi-gras
Souvenir Gothic	mager light maigre
Souvenir Gothic	normal medium normal
Souvenir Gothic	halbfett demi-bold demi-gras

Souvenir Gothic	kursiv mager light italic italique maigre
Souvenir Gothic	kursiv medium italic italique demi-gras
Souvenir Gothic	kursiv halbfett demi-bold italic italique demi-gras
Syntax	normal regular normal
Syntax	halbfett medium demi-gras
Syntax	extrafett extra bold extra gras
Syntax	kursiv italic italique
Zapf Buch ITC	mager light maigre
Zapf Buch ITC	normal medium normal
Zapf Buch ITC	halbfett demi-bold demi-gras
Zapf Buch ITC	fett heavy gras
Zapf Buch ITC	kursiv mager light italic italique maigre
Zapf Buch ITC	kursiv italic italique
Zapf Buch ITC	kursiv halbfett demi italic italique demi-gras
Zapf Buch ITC	kursiv fett heavy italic italique gras
Zapf Intern. ITC	mager light maigre
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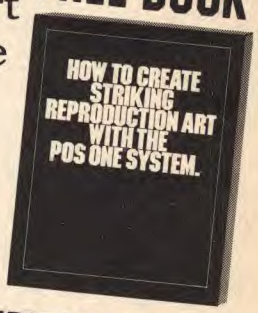

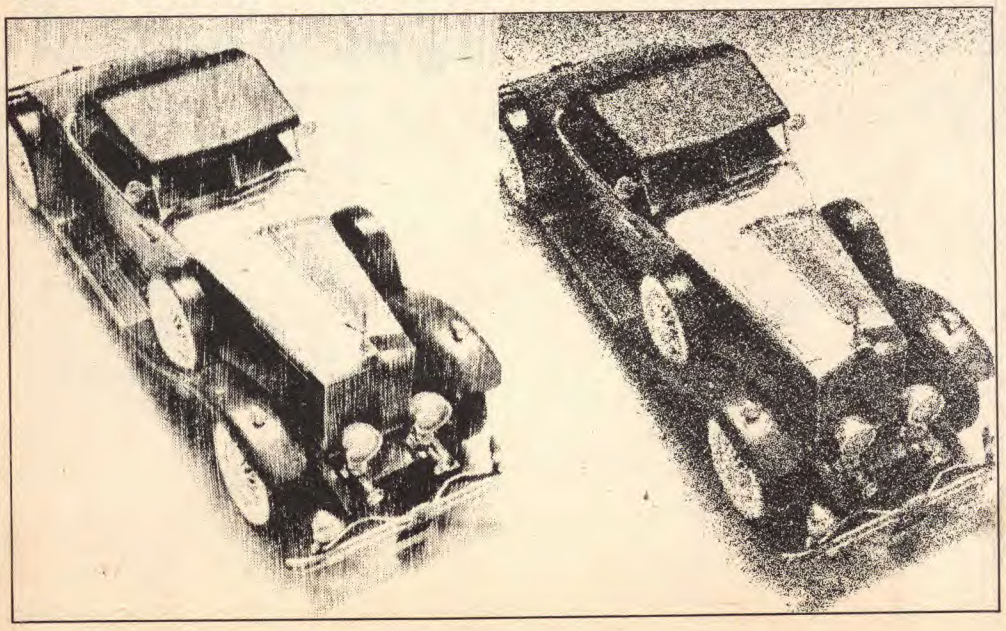

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ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

24pt ITC Benguiat Gothic Medium
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

24pt ITC Benguiat Gothic Bold
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

24pt ITC Benguiat Gothic Heavy
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

14pt ITC Benguiat Gothic Book Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

14pt ITC Benguiat Gothic Medium Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

14pt ITC Benguiat Gothic Bold Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

14pt ITC Benguiat Gothic Heavy Italic
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24pt Glypha Black 75 **abcdefghijklmnopqrstuvwxyz**
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:!?

14pt Glypha Black Italic 76 **abcdefghijklmnopqrstuvwxyz**
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Glypha Thin 35
Glypha Thin Italic 36
Glypha Light 45
Glypha Light Italic 46
Glypha 55
Glypha Italic 56
Glypha Bold 65
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Specifier saw **Glypha**
this morning in Chicago.

Where does (s)he go to
get it in Guilford, Connecticut?

Canadian likes **ITC Benguiat Gothic**
as seen in Toronto.

But where can (s)he get
the job set in Victoria, Texas?

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Our library is getting bigger.

You can take it with you
but it's already there.

24pt Glypha 55

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

14pt Glypha Italic 56

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Glypha has just been completed by Adrian Frutiger. He saw the need for a warm humanistic version of the familiar slab serifed designs if they were to be truly suited for text typography. Glypha, with its large x-height, is the result. Frutiger was born in Switzerland where he began as an apprentice compositor, studied at the Kunstgewerbeschule in Zurich and in 1952, moved to Paris and joined the studio of Deberny & Peignot, where he suggested and carried out the design of the Univers family of 21 faces. In 1961, he started his own design studio with Bruno Pfäffle. Since 1967 he has been typographic consultant to D. Stempel AG.

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36pt Glypha

Light 45

24pt Glypha Thin 35

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

14pt Glypha Thin Italic 36

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

24pt Glypha Light 45

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

14pt Glypha Light Italic 46

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

36pt Glypha

Bold 65

24pt Glypha Bold 65

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

14pt Glypha Bold Italic 66

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Brush
abcdefghi
ABDEFGHNOP

Kompakt
ABCDEFGHIJKLM
abcdefghijklmnopqrstuvwxyz

Torino
ABCDEFG
abcdefghijklmnopqrstuvwxyz

Torino Italic
ABCDabcdefghijklmnopqrstuvwxyz

Perpetua Black
LIBRA
ABCdeffghijklmnop
1234567890

Fette Fraktur
ABCDEFGHJJ
abcdefghijklmnop
qrstuvwxyz

Caslon Antique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890

Display

Caslon Antique Italic

ABCDEFGHIJK
abcdefghijklmnopqrstuvwxyz

Volkswagen
ABCDEFG
abcdefghijklm

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Chicago's Old Town displayed **Caslon Antique.**
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Libra was flying high in Los Angeles.
Galt, California was packing pages with **Perpetua Black.**
Fette Fraktur in Fayetteville, N.C.? Yes!
Volkswagen is looking good in Vidalia, Ga.
Kalamazoo likes **Kompakt** as much as Kaukauna, Michigan.

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Candice
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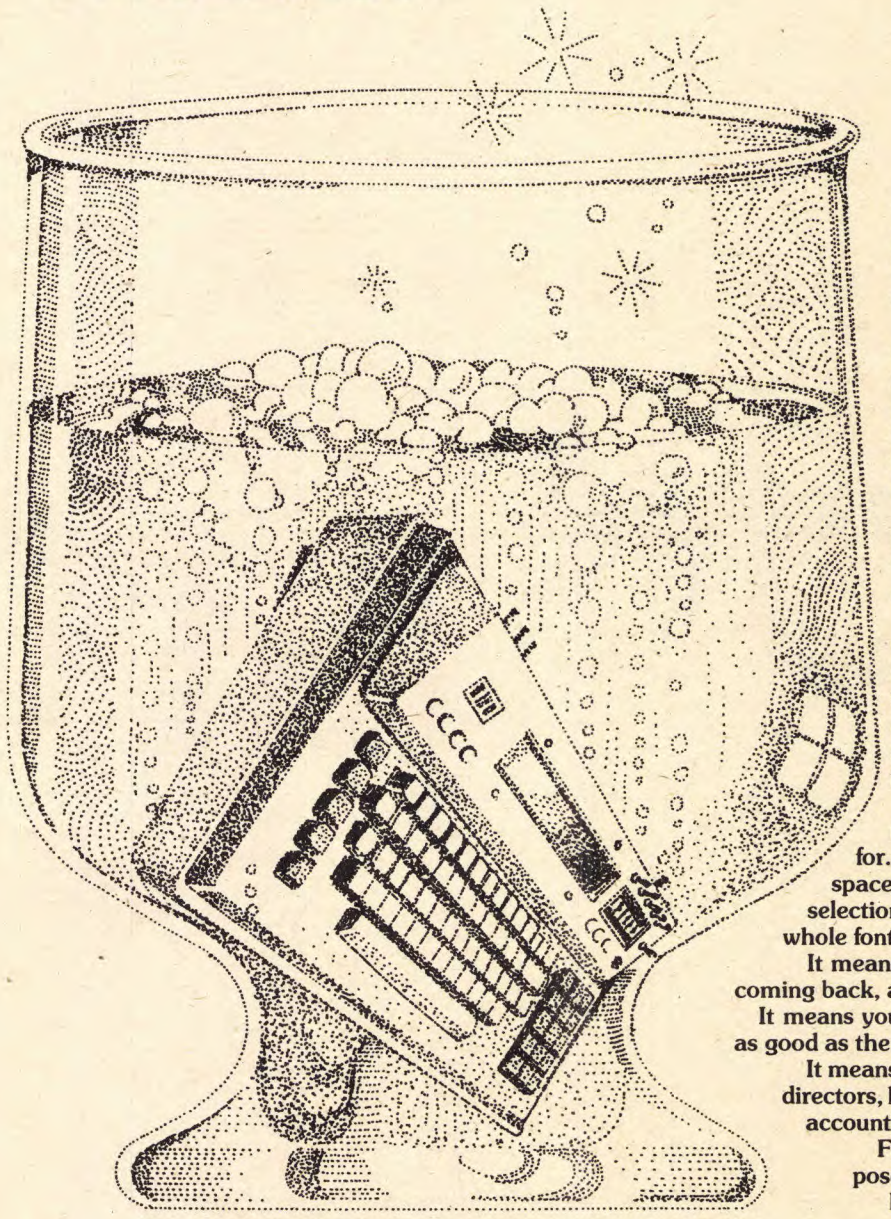
IN THIS LAST-SECOND, SHORT-HANDED, OVER-BUDGET, THIRD EXTENSION, 2 A.M. BUSINESS, THERE'S A MACHINE THAT GIVES BEAUTIFUL, BLESSED RELIEF.



What looks for all the world like a typewriter is in fact an AlphaComp Word Composer or type *setter* so small it will fit on your secretary's cluttered desk. Right there between her best-seller and that squeaky panda somebody gave her.

But AlphaComp not only looks like a typewriter keyboard, it works like one. In fact, nearly every function is automatically initiated at the touch of a button so your secretary can go to work composing sharp, clear type for your ads, brochures, publications, direct mail, everything. Immediately.

That doesn't mean just rag right, either. It means justified and centered copy, runarounds, rag left, indents, you name it. In every font size between 6 and 24 points.

What all this means is a whole new profit center for your agency or studio. You see, chances are your AlphaComp will pay for itself in about 6 months; after that all the low-cost type you set, mark up and charge to your clients is gravy. So you take a larger piece of the profits from the whole job.

AlphaComp also means time. Time to make that one last change your client called for. Time to compose razor sharp, perfectly spaced, perfectly perfect type every time, using a selection of fonts so inexpensive you can afford a whole font library.

It means the ability to reset periodic jobs that keep coming back, at a fraction of the original time and cost.

It means your own presentation and proposals will look as good as the ideas they communicate.

It means a whole new way to bring peace to fussy art directors, harried production people and cost conscious accounting departments.

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This ad was set on an AlphaComp Word Composer®

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To help our customers select and specify VIP type styles, we've produced the ultimate type book — a handsome hardbound volume.

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Arrow

This book is a powerful and encyclopedic typographic production tool which is beautifully printed on high-quality, dull-coated stock that simulates our fine reproduction proofs.

What a reference source! You'll love it. But, we must confess. We incurred a staggering expense to produce this book for our regular customers because, we feel, they deserve the very best of everything from us.

If you appreciate a total effort on a project, and you like good typographic work repeated job after job, then you'll appreciate Arrow.

Try us on a few jobs.

Tell us: "I'm a regular customer," so we can tell you: "Welcome to Our Book Club."

Arrow

Yes, I would like to use the Arrow Type Library for my work. Have a representative phone for an appointment, so I can learn more about your Typographic Services and see a sample copy of the new book.

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Alphatype goes to the line for quality. 5300 times every inch!

Introducing the Alphatype CRS. The CRT typesetter that gives you higher quality, better productivity and more versatility than it's ever been reasonable to expect from one machine, anywhere.

Alphatype CRS is already establishing a new standard for the industry, due to its unique system for high quality character resolution—5,300 lines every inch. Resulting in image sharpness that was never possible before!

SPECIAL CRS FEATURES

- ☐ Type sizes range in ½ and 1 point increments from 5 to 48 points.
- ☐ Up to 150 sizes and styles on line.
- ☐ Unlimited mixing of sizes and styles.
- ☐ Precise character fit and alignment.
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- ☐ Automatic galley step-over makes it possible to set multiple columns providing the capacity associated with roll feed.
- ☐ Capable of utilizing high resolution litho speed photo materials.
- ☐ Highest engineering and manufacturing standards. Plug in components and diagnostic programs to increase reliability and productivity while decreasing service down-time and expense.

Input to the CRS is via a floppy disk created on our new FDTS III (Floppy Disk Typesetting System) or your Alphatype Keyboard/Editor. Plus the Multiset III, a full-blown minicomputer system, drives the CRS on line. Either way, these intelligent input systems offer unsurpassed typographic capabilities to take advantage of all the special features built into the CRS.

Find out more about Alphatype CRS quality and productivity, and how they'll help your company. Attach the coupon to your letterhead today.

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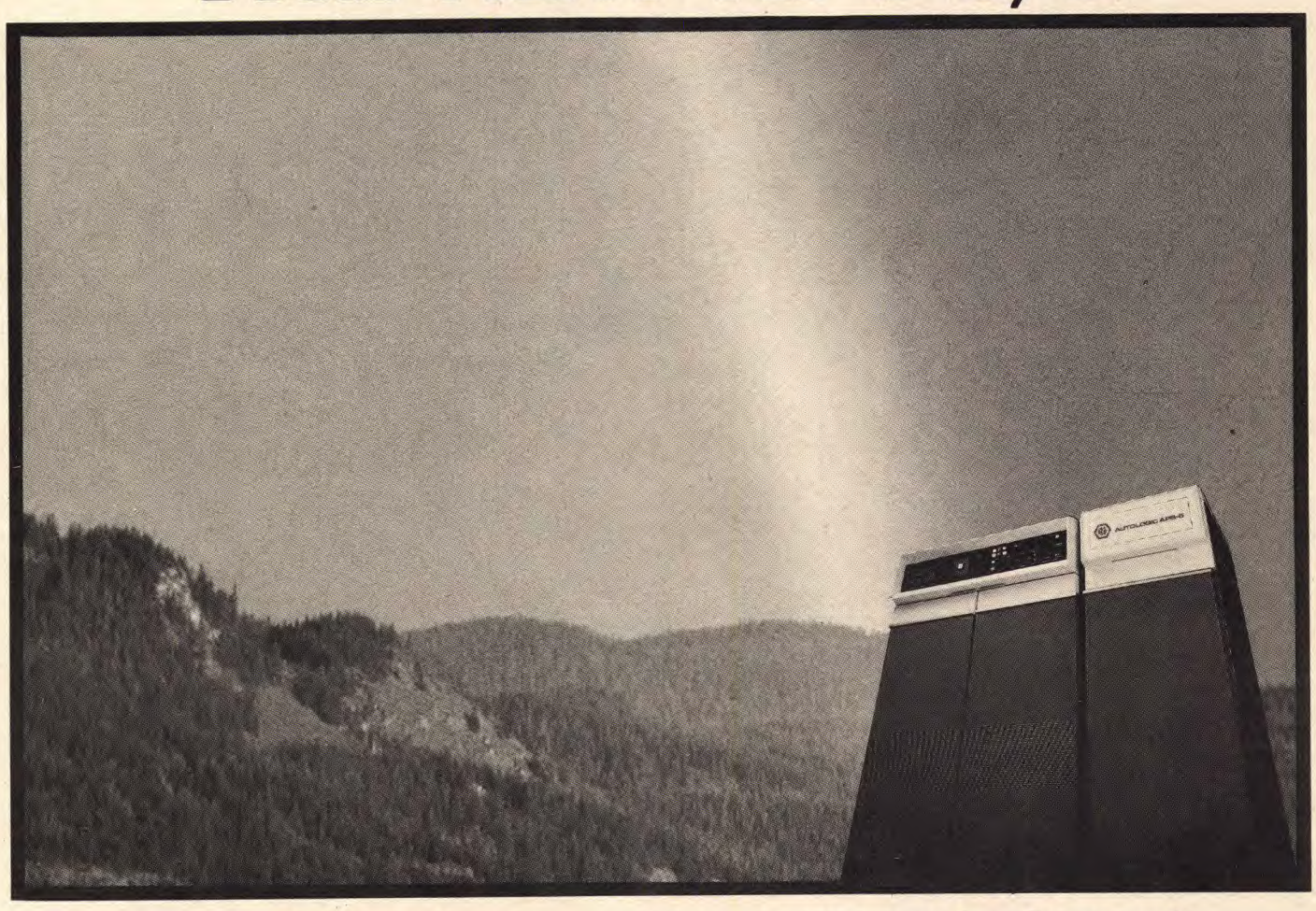
THE NEW APS-5/C



At last! The phototypesetting system you've dreamed about at a price you can afford.

It looks like a normal APS-5, but it's so much more... The APS-5/C is our Commercial Package that will enable the commercial typographer to enter the world of CRT Phototypesetting at a surprisingly low cost!

The APS-5/C includes the world-famous APS-5 CRT Phototypesetter, the leader in reliability and speed; your choice of a composition program; an "instant library" of 200 digitized fonts, selected by YOU and always on-line to your APS-5; dramatically reduced follow-up font prices... and more!

The APS-5/C proves that not all dreams are on the other side of the rainbow. Ask us; we'll be happy to tell you more about the extraordinary savings in store for you.

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IT SETS QUALITY TYPE UP TO 3 TIMES FASTER THAN ANY 2" FONT MACHINE-INCLUDING OUR OWN.

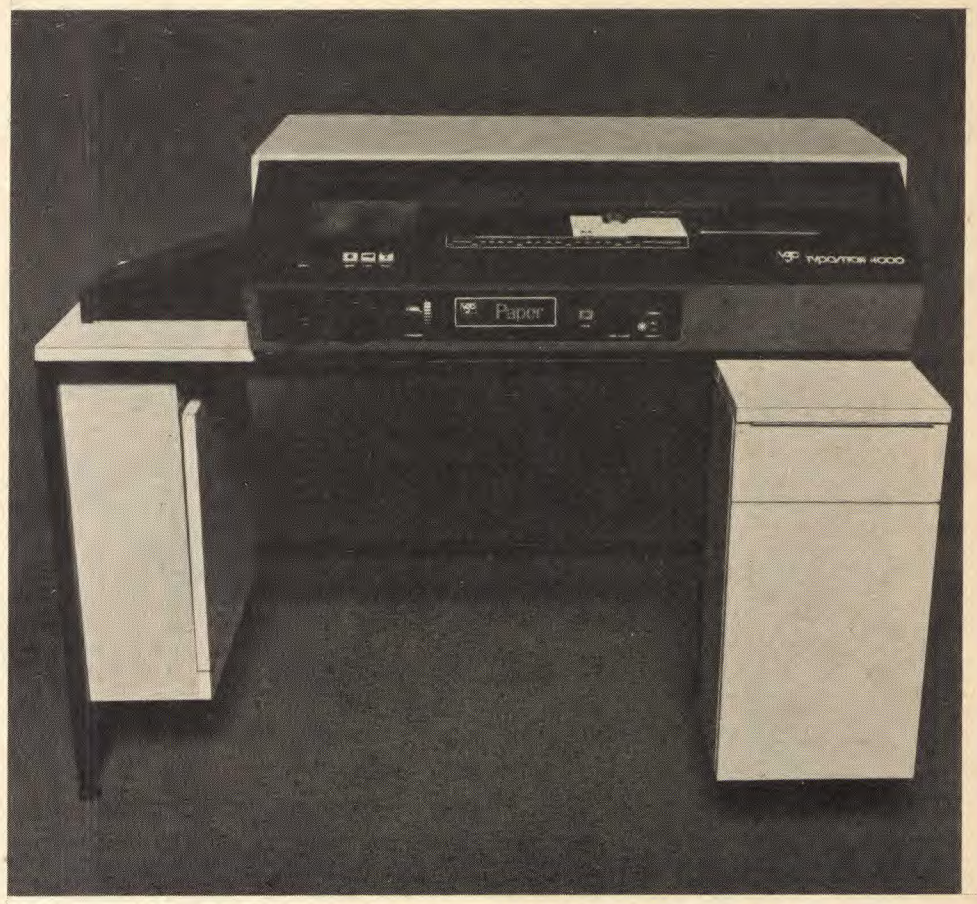
You've heard of the Photo Typositor.® We introduced it over 20 years ago. Since then it's become the world standard for excellence in display typography.

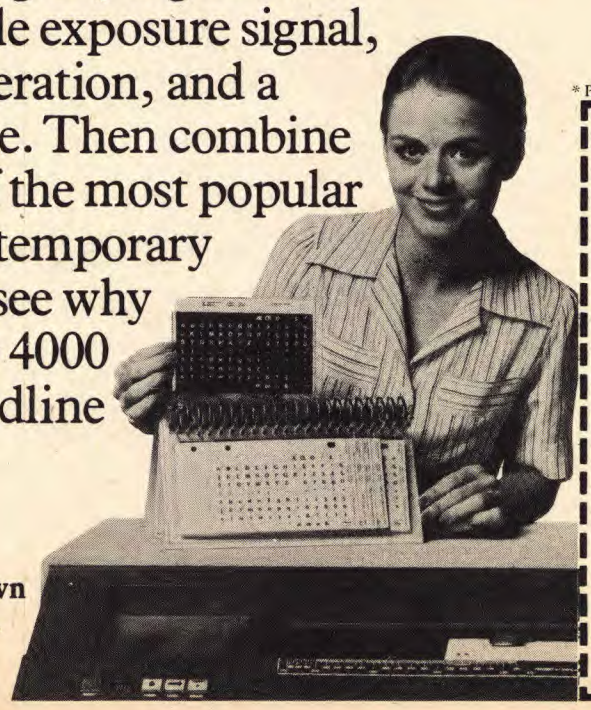
Now we've invented something even better—the remarkable Typositor 4000.

The Typositor 4000 is a unique phototypesetter that delivers headlines of unsurpassed quality in sizes from 24 to 96 point. It operates in normal room light, has a bright-image visual spacing system, and produces display type quickly and economically.

But that's where any resemblance to our 2" font machine ends. The "4000" will set your type in 2/3 less time—thanks to exclusive new VGC Microfont® masters, automatic focusing, push-button electronic exposure control, and high-speed random access character selection.

Add solid state circuitry, precision point-size indicator lights, digital word-space readout, audible exposure signal, extremely simple operation, and a surprisingly low price. Then combine it all with a library of the most popular faces, plus trim, contemporary styling, and you can see why we call the Typositor 4000 "the last word in headline typesetters."





New VGC Microfont shown in compact library binder.

Is the Typositor 4000 for you? Yes, if you're using an IBM Selectric Composer, and want quality headlines as well. Yes, if you own photocomp text equipment, and want a precision headline instrument to complement it. And yes, too, if you just want professional-looking display type for your in-plant or commercial print shop, art or design studio...or for any reason.

To receive complete detailed information on the sensational new Typositor 4000 call the toll-free number now, or send in the coupon below.

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* PATENT APPLIED FOR

VGC®

VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, Florida 33321

☐ Yes. I'm interested in the new Typositor 4000. Have a representative call.
☐ Give me the facts on leasing.
☐ Just more information now, please.

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Company _____

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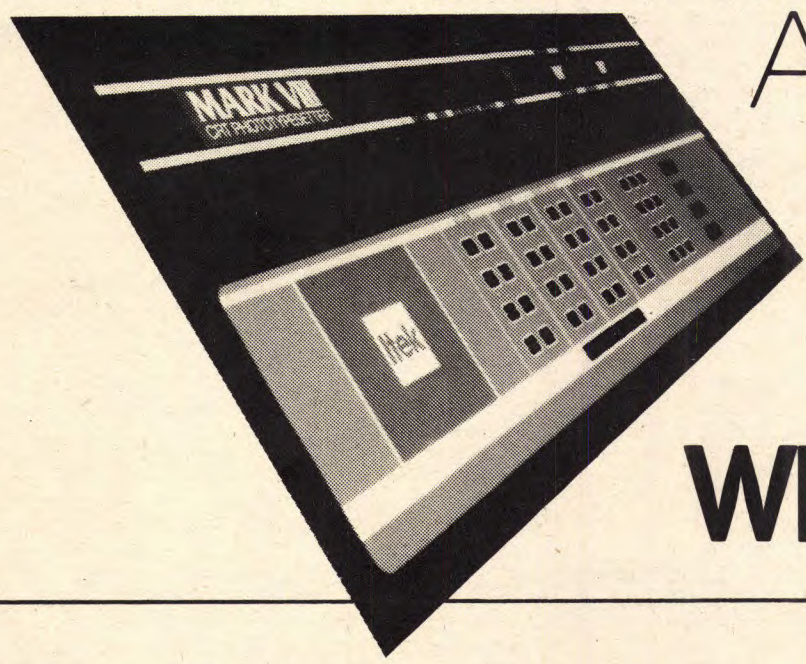
U&LC 9/79

SWITCH TO A NEW NAME IN PHOTOTYPESETTERS AND COPY PROCESSING SYSTEMS



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Now we're proud to be part of the Itek Corporation, one of the world's largest marketers of pre-press equipment and supplies. Products developed by Dymo will be sold and serviced under our new name: Itek Composition Systems. And, backed by additional research and financial resources, we will be bringing you even better answers to your text management and typesetting needs.

Products like the new Mark VIII — one of the most versatile high speed (600 lpm) phototypesetters on the market today, and the first low-cost CRT typesetter able to set fully composed pages up to 100 picas wide.

If you would like to know more about the Mark VIII, or about our other phototypesetters or copy processing systems, just call us toll-free at 1-800-225-0945. We'll be happy to answer questions, discuss applications, or send free literature.

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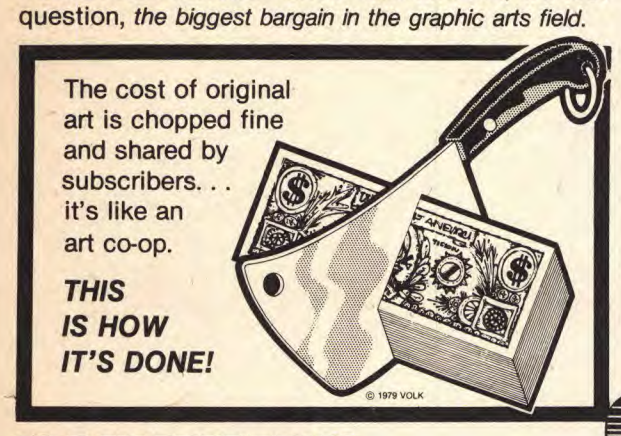
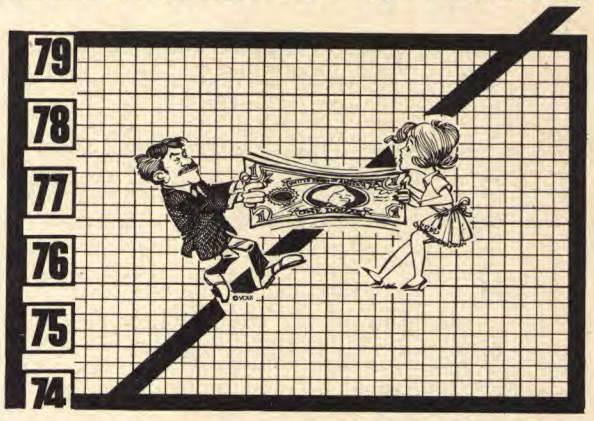
So inexpensive it's almost ridiculous - and almost sinful to be without it! The cost averages about $3.00 a week - roughly an hour's work at the minimum wage. Production costs have doubled and tripled but the *"Clip Books"* have undergone just one modest rate increase since 1973 and are, without question, *the biggest bargain in the graphic arts field.*

AD PRODUCTION COSTS SKYROCKET

...BUT VOLK CLIP ART HELPS KEEP DWINDLING DOLLARS IN YOUR POCKET!!





top firms - some for more than 26 years. They'd willingly spend more *(much more!)* but there's no better ready-to-use art at any price! Our 27 years of leadership in the field assure you of top creativity, taste and quality. Many art studios, ad agencies and creative printers use the art profitably on custom jobs for individual clients. *(The art, however, may not be resyndicated for multiple resale.)*

10 DAY FREE TRIAL

To prove a point, we'd like to send you the current issue of four *"Clip Books"* and four miniature indexes for a ten-day free examination. About $5,000 in original art for you to examine right in your own office. Dozens of fresh, imaginative drawings *(like the samples shown here)* from the busy boards of a dozen of America's top freelancers. We're strong on handsome realistic illustration - *best in our field* - plus cartoons, borders, gimmicks and design devices.

At the end of ten days, you'll decide for yourself. If you feel the art is not all we said *(and more!)* you'll simply pack it up and send it back without cost or obligation. But, if you recognize its time - and money-saving potential, keep it and start clipping and pasting. Just let us know which five books *(from our illustrated catalog of 240 categories)* you want as your bonus for an additional five cents.

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We'll ship your five nickel-bonus-books along with an invoice for $67.55. Then each month for four months we'll mail your brand new issue until your five-month trial subscription is terminated. All in all, you'll get ten eight-page books, ten 12-page books, 20 matching index folders (250 pages of art and about 500 different drawings) plus the five bonus books of your choice. *All for less than you'd spend on a single custom illustration.*

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You'll clip and paste an art proof just like an original illustration *(which it is)* for each is pure black-and-white line, impeccably lithographed on one-side of "Kromekote" reproduction stock. Instantly ready for a simple camera shot - no hard-to-handle halftones. It's quite easy to work with the "Clip Books" and the professionalism of your printed pieces will delight you.

But please don't let the modest cost mislead you! The art is used effectively in many ways by leading art directors and ad managers in America's

NO OBLIGATION

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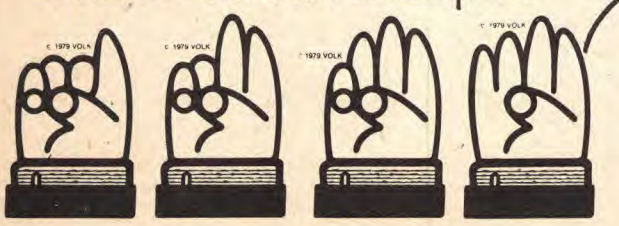
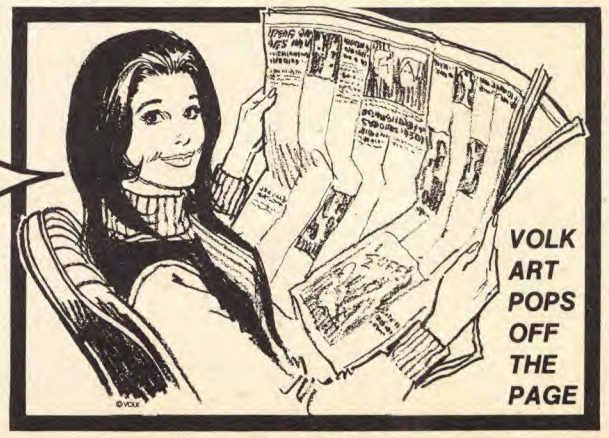
The "Clip Books" are packed with handsome realistic illustrations, cartoons, designs, gimmicks, borders and decorative spots!





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But, if we decide to clip, paste and save, we'll keep this first issue and *select five bonus books for five cents from the 240 in your catalog.* You'll then bill us for $67.55 and during the next four months mail us the remaining issues of our five-month trial.

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fy(t)i

for your (typographic) information

A mini-glossary of computer/typographic terms.
Compiled by Paul Doebler and Edward M. Gottschall.

Centered Dot

Familiarly called a "bullet," a centered dot can be of any point size and is usually centered on the lower-case "x" height of the typeface with which it appears.

Central Processing Unit (CPU)

The main manipulatory section of a computer, which contains the arithmetic-logical unit, registers, etc. The abbreviation CPU is frequently used.

Chad

The paper waste resulting from holes being punched in paper tape or cards.

Chain Printer

A computer-operated device used to type out material that is in a computer. It prints on a continuous length of paper using individual type characters that are mounted on an endless chain. As the proper character rotates to the point of impact, it is struck onto the paper. It operates at very high speeds compared to conventional typewriters.

Character

The actual or coded representation of a digit, letter or special symbol.

Character Generation

The construction or projection "drawing" of typographic images on the face of a CRT by a moving electron or light beam, usually in association with a high-speed computerized photocomposition system.

Character Set

A font. See Font.

Cobol

Common Business Oriented Language. The name of a high-level programming language designed primarily for business or commercial use.

Code

A symbol or set of symbols used to represent data or instructions to a computer; also the actual writing of source instructions to be translated to machine instructions.

Color

This term is often used synonymously with "weight." It may also be used in referring to the zest or flavor of a type design.

Command

A code that can be keyboarded and entered in a computer's memory that will instruct the typesetter, editing terminal or other device concerning the handling and disposition of the text or graphics. Many codes used in typesetting are combinations of characters that form abbreviations for command names. These are easily learned and quickly executed by an operator. See also Mnemonics.

,,,EJ,

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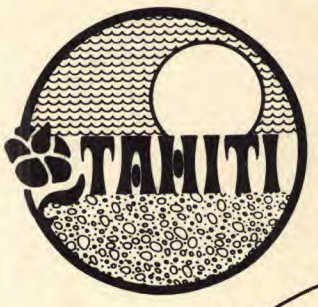

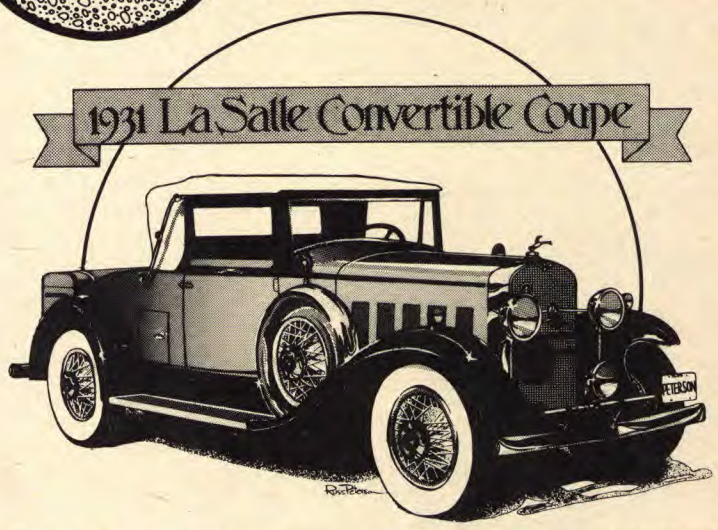

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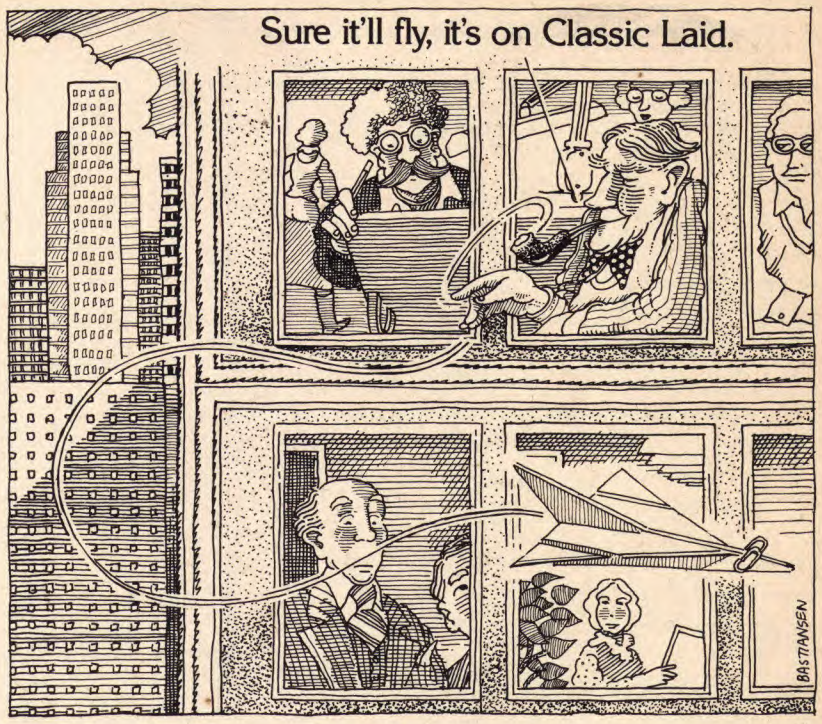

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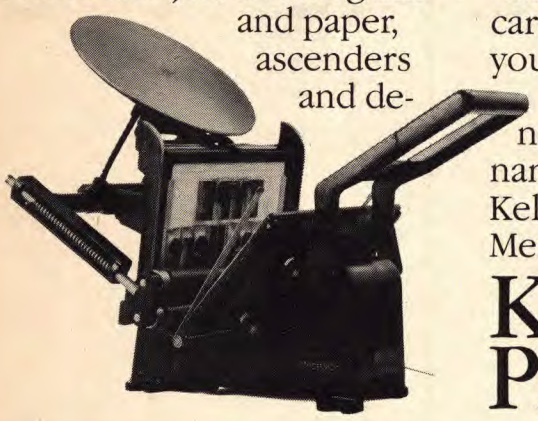

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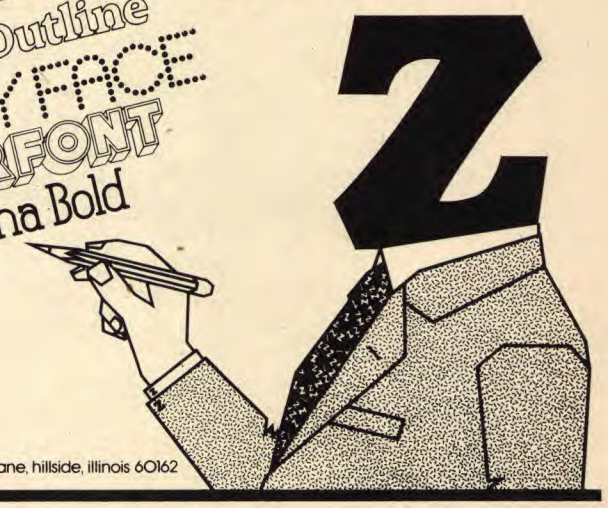

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SOLUTION TO PUZZLE ON PAGES 16 & 17

Answers to quizz—page 14, top to bottom: Judy Garland, ITC Souvenir Bold. Joseph Conrad, ITC American Typewriter Bold. John Wayne, ITC Kabel Ultra. Woody Allen, ITC Quorum Black. Marilyn Monroe, ITC Benguiat Bold. Maria Callas, ITC Garamond Ultra. Fred Astaire, ITC Avant Garde Gothic Bold. Anatole France, ITC Tiffany Heavy. Harry Houdini, ITC Cheltenham Ultra. Mary Pickford, ITC Korinna Heavy. **Page 15, top to bottom:** Doris Day, ITC Friz Quadrata Bold. Moliere, ITC Century Ultra. Cary Grant, ITC Bauhaus Heavy. Calamity Jane, ITC Zapf Book Heavy. Rock Hudson, Italia Bold. Elizabeth Arden, ITC Zapf International Heavy. Sugar Ray Robinson, ITC Serif Gothic Black. George Orwell, ITC Bookman Bold. Richard Burton, ITC Lubalin Graph Bold. Gerald R. Ford, ITC Eras Ultra.

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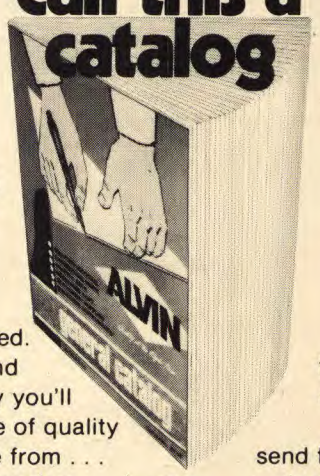

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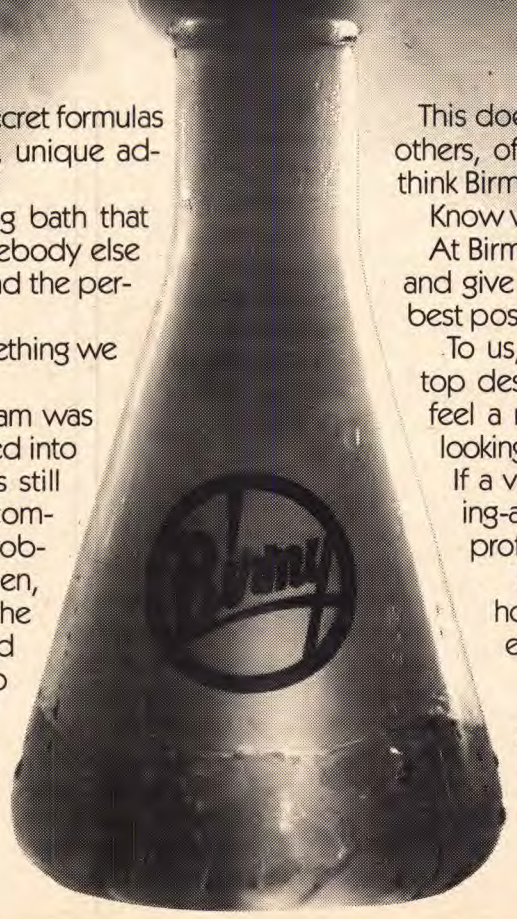

You hear a lot in the business these days about secret formulas and special processes, equipment modifications, unique advancements in film and chemicals and machinery.

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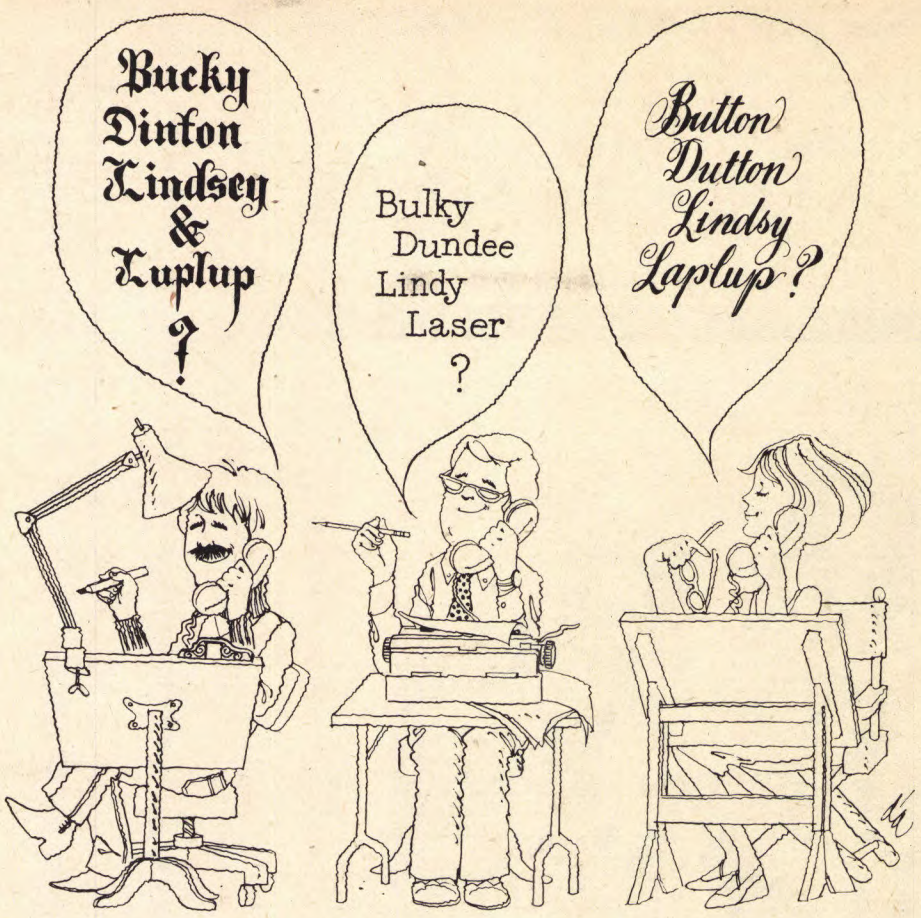

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